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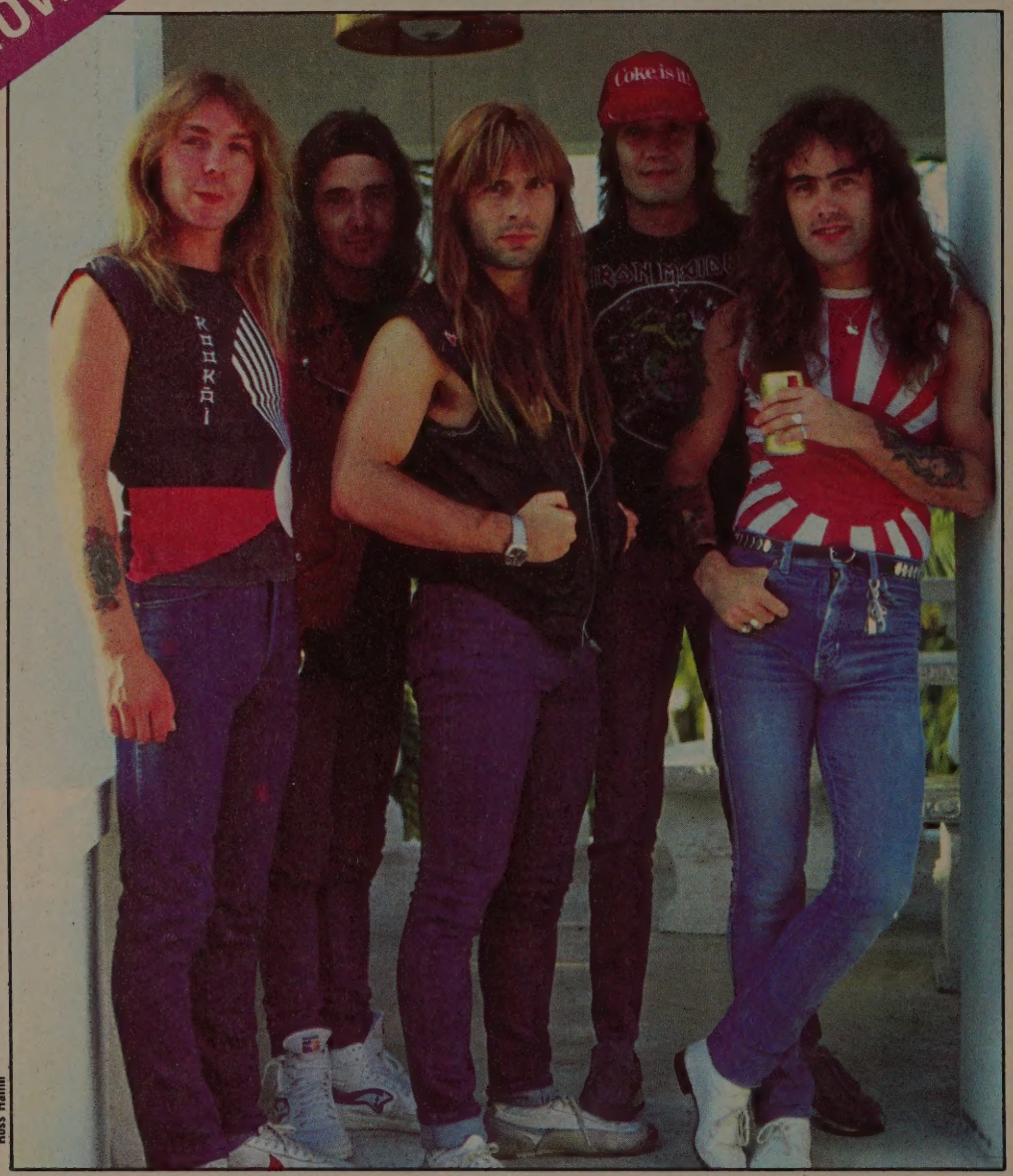
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show no mercy

Iron Maiden



Ross Halfin

Iron Maiden (left to right): Dave Murray, Adrian Smith, Bruce Dickinson, Nicko McBrain, Steve Harris.

by Andy Secher

Despite a chart topping album and a sold out world tour, things remain far from easy for Iron Maiden. It seems that no matter how successful they become, this metallic quintet from London remain favorite targets for the media; as well as the central figures in a continuing controversy between heavy metal and assorted religious groups. After having struggled for years to reach the top of the rock world, bassist Steve Harris, vocalist Bruce Dickinson, drummer Nicko McBrain and guitarists Dave Murray and Adrian Smith realize that there will always be an assortment of problems for any band that proudly brandishes the heavy metal sword.

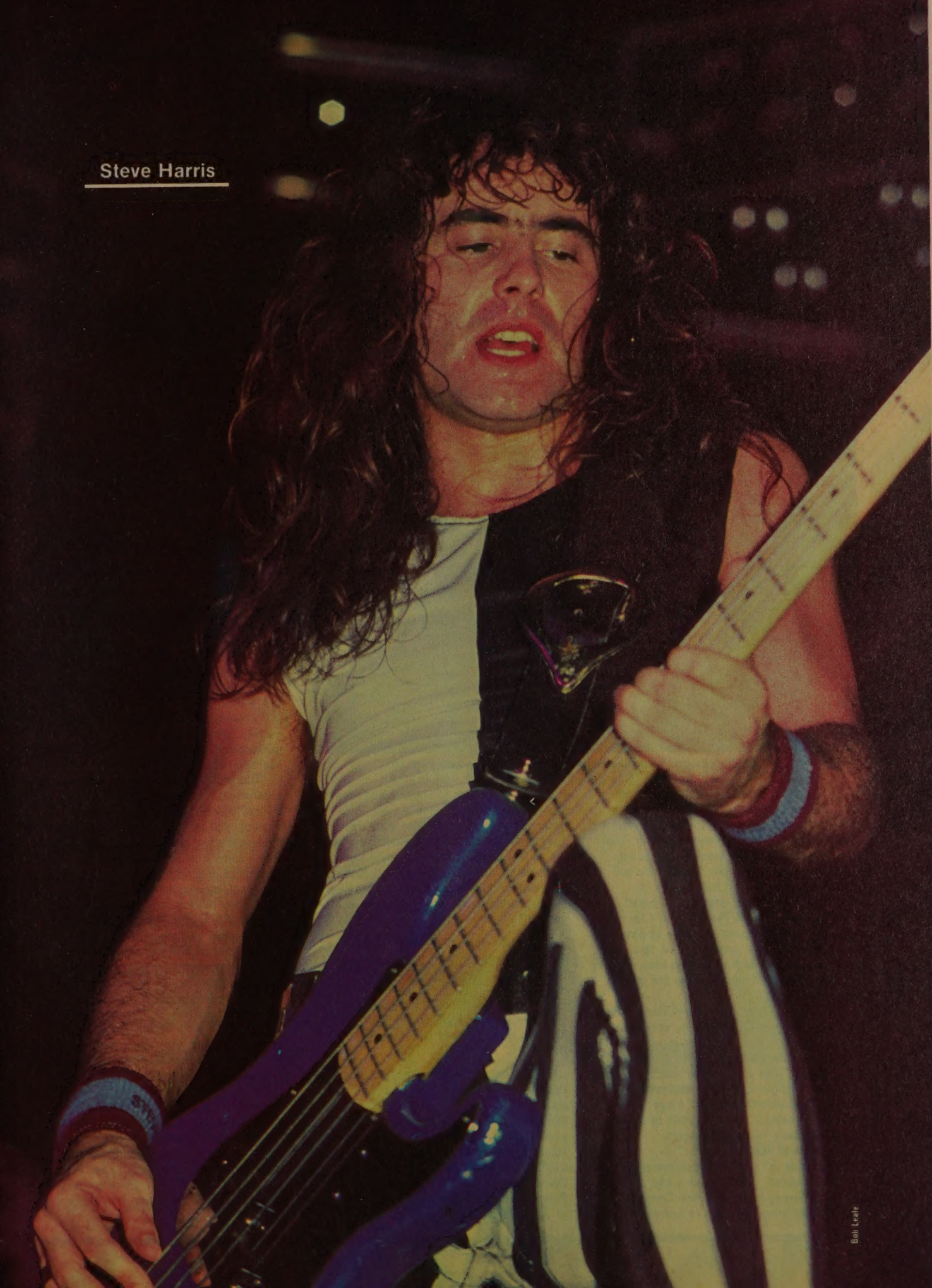
"I'm convinced that some of the trouble we have has more to do with the whole metal movement than with us in particular," Harris stated. "Unlike any other type of music, bands that play heavy metal tend to get lumped together by people who don't understand the form. To our detractors we're all playing three chords and singing about the devil. To say the least, that's not true.

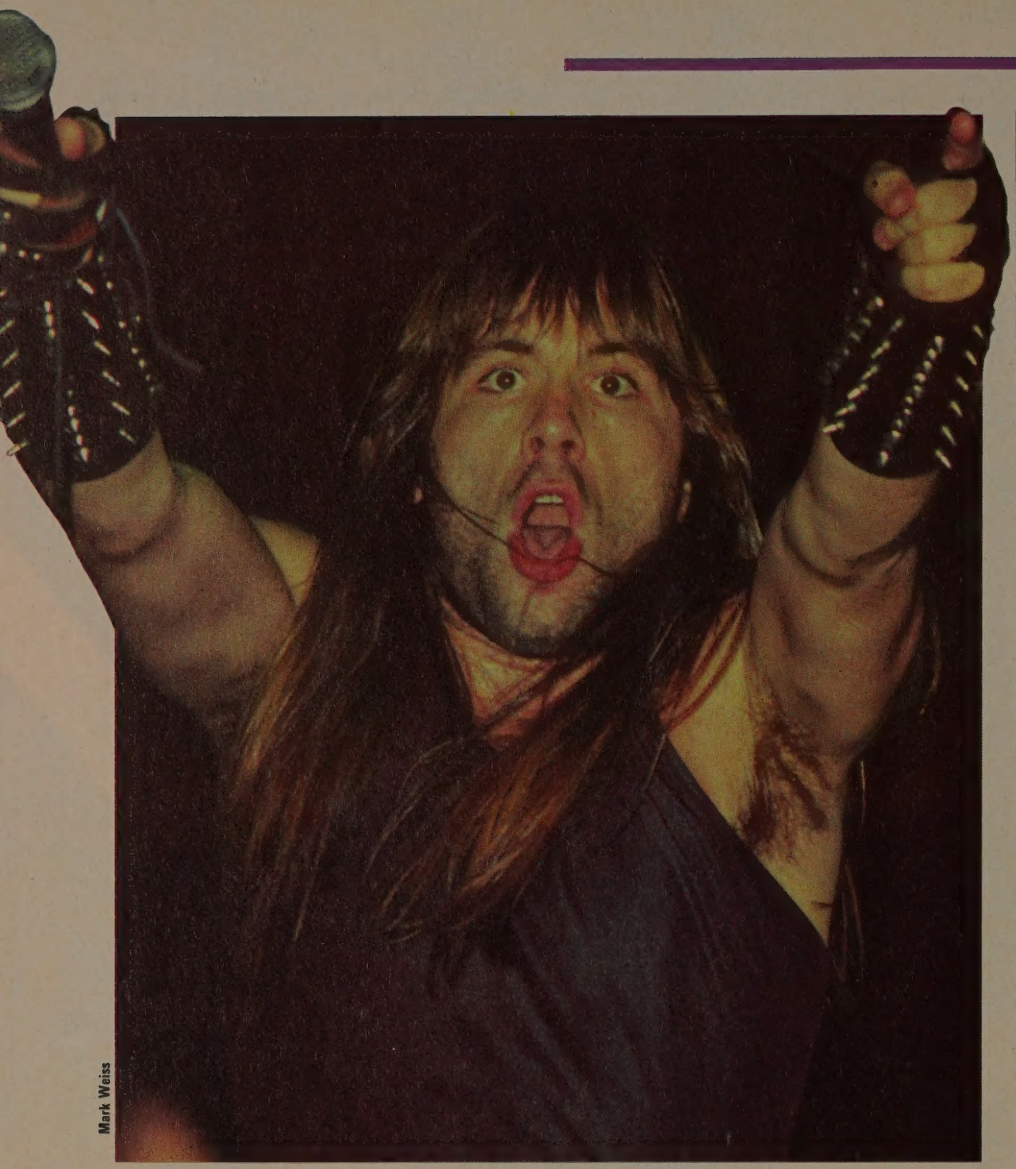
"I can't speak for any other bands," he added. "But in the case of Maiden, I don't understand what all the fuss is about. We try to ignore the people who claim we're simplistic and predictable — because they obviously haven't listened to our music. The people who continue claiming that we're in league with Satan are a little harder to dismiss, only because their claims are so absurd. Iron Maiden is just a rock band, nothing more nothing less. We're a very good and very special band so it only makes their claims that much more absurd."

The Metal Machine Continue Their World Slavery Tour.

The high-flying status of the group's latest album, **Powerslave,** has added further support to Harris' claim that Maiden is a "very special" group. It now seems Iron Maiden has finally cast aside the negative attitude of their enemies to emerge as one of the most talented bands in heavy metal history. On such tracks as *Aces High,* and the epic *Rime Of The Ancient Mariner,* Maiden has surely left charges of satanism and simplicity in the rock and roll dust.

"I honestly believe that we're one of the most creative bands in rock," Harris said. "I'm not saying just one of the most creative in metal, but in the whole rock sphere. Our songs cover a wide range of topics, and while we do play loud, there is a great deal of subtlety in our playing. Some of the new material is the best we've ever done. *Aces High* for instance, tells the story of Royal Air Force pilots, while *The Duelist* is about fencing. And there's obviously nothing demonic there!"


Steve Harris
Bob Leafe



Mark Weiss

Bruce Dickinson: "We play with total conviction every night."

"There's more to us than three chords and singing about the devil."

"**Powerslave** is another step forward for us," echoes Dickinson. "We like to bring different lyrical concepts into every album, and this one brings forth my interest in Egypt. The title song tells the story of an ancient Egyptian pharaoh who dies, leaving the evil part of his soul alive. It has touches of mysticism, but a great deal of it is based on the **Egyptian Book Of The Dead.** We try to bring as many intriguing elements as possible into our music. That way, when we take it on tour, we can play with conviction every night — because we totally believe in the music we're performing."

Iron Maiden have given themselves plenty of time to display their on stage conviction, planning over a year of touring in support of **Powerslave**. Surprisingly, instead of beginning their tour in such customary rock markets as England, America or Japan, Maiden first took their tons of stage equipment behind the Iron Curtain to Poland and Yugoslavia — not your typical strongholds of metal mania.

"Rock and roll is appreciated everywhere," Harris explained. "We've always had a very strong following behind the Iron Curtain, and we thought it would be fun to tour there before heading back to England and America. The fans in Eastern Europe are so appreciative of any band that tours there. They make you feel like conquering heroes. It's an amazing experience. I would like to think we'll tour there many times again, but with certain governments exerting pressure against rock and roll, I'm not sure if we'll be able to."

The band's sojourn to Poland and Yugoslavia was the start of an international tour that will see the Maiden travel to more than two dozen foreign lands. In addition to spending six months on U.S. shores, the band expects to play in such distant ports as Australia, New Zealand and throughout the Orient.

"When we say we're going on a world tour, we're not kidding," Harris commented with a smile. "We love going on the road, and we try to reach as many people as possible. We've put together one of the best stage shows ever, and we're anxious to show it off. The stage picks up on the Egyptian themes covered on the album cover of **Powerslave**. We supervised every aspect of its design and creation, and the stage is just as much a part of this tour as the music is. When you put as much time and effort into planning a tour as we do, you don't mind spending 12 consecutive months on the road."

While they're out bringing the world a dose of their unique brand of metal mischief, Iron Maiden are very careful not to forget their roots. They make sure to include a lengthy tour of the British Isles every time the band hits the road. Unlike such English bands as Def Leppard and Judas Priest, who have been accused of forgetting the folks back home in favor of "pandering" to America, Iron Maiden remain proud of their British heritage.

"We'll never forget where we come from," Harris said. "There are British bands who don't tour home as often as we do, but that's their concern, not ours. Perhaps we have a bigger English following than they do. We've always been treated very well by the fans at home, and we'll never forget them. No matter how much success we may enjoy anywhere else, we'll always be proud to be British."

A few years back, Maiden proved their loyalty to British fans by interrupting their U.S. tour in order to play a single performance at the prestigious Reading Festival. While the quick trans-Atlantic journey exhausted the band and their crew, Maiden has never regretted the decision.

"That will always be one of our crowning experiences," Harris said. "We had been invited to headline one of the days at Reading, and for a band that had struggled up through the English club scene, that was a dream come true. We knew we'd be on tour in America at the time the festival was taking place, but we decided it was too big an opportunity to miss. We flew overnight to England, had a sound-check and put on the show. Almost as soon as it was over, we hopped back on a plane, and went straight back to America. It was quite an experience."

Such loyalty to their fans throughout the world has been rewarded, with Maiden being voted "best metal band" in polls everywhere. While the group is thrilled by their accomplishments, they admit that it's hard for them to fully understand their fans' adulation.

"I've always pictured bands like Led Zeppelin as being heroes," Harris said modestly. "It's hard for me to think of Maiden in the same light. I'm not going to complain about the fans' attention though," he added with a laugh. "Their reaction is the most important thing in the world to us. The critics can be damned as far as we're concerned. As long as our fans are happy, Iron Maiden will keep on rocking." □



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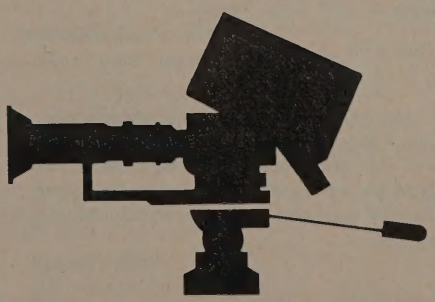
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We Read Your Mail



Ross Halfin/Photofeatures

Ozzy Osbourne: Are there hidden messages in his songs?

I've bought all kinds of other mags. Next to **Hit Parader**, they stink. Before I bought your magazine, I liked Culture Club, Kajagoogoo, Duran Duran and all those queers. Now my favorite kind of music is heavy metal and my favorite magazine is **Hit Parader**. I play electric guitar for a band I started. We're working on a song called **Hit Parader.** If we ever get famous, I'm gonna set my goal on getting into your Guitar Greats.

Mark Delaney
Port Williams, Nova Scotia

I was going to subscribe to your magazine but when I pick it up, I see the same bands every time. Put more local and foreign bands like Slayer and Venom in your magazine. They could use the publicity and you could use the originality.

Buck Johnson
La Canada, CA

• • •

We apologize for "flopping" an Ozzy Osbourne photo a few months back. It made it seem like his tattoos were on the wrong side. It's our fault not his.

• • •

Why must those Jesus fanatics pick on Ozzy? What did he ever do to them? They're a bunch of fools. When are they going to give the poor guy a break? Just because he does the things he does doesn't mean he worships Satan. Personally, I think those idiots ought to leave Ozzy alone; it's none of their business what he does on stage — or off!

Sharon Brunner
Jefferson, N.Y.

I listened to my Motley Crue **Shout At The Devil** cassette backwards and I didn't get anything out of it but a big headache.

Joan Button
Galway, N.Y.

You guys do a terrific job with the mag, but how about doing a wider variety of metal bands like **Kerrang!** does? Ozzy, Priest, Q. Riot, etc. over and over gets monotonous.

Frank Thomas & Randy Nunez
Lake Charles, LA

Attention Heavy Metal Fans

If you've watched ***Hit Parader's Heavy Metal Heroes*** TV show on the USA Cable Network, or if you'd like to see the show in your area, write:

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Thanks for your support. Your cards and letters are helping to ***keep heavy metal alive!***

I used to read **Creem**, but it got boring, with no interesting stories or pictures. One time I was reaching for another **Creem** when **Hit Parader**

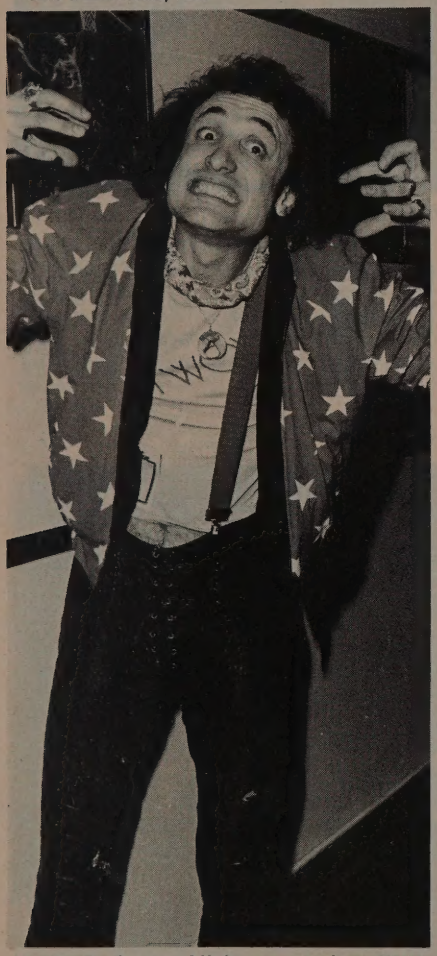
caught my eye. I've been a **Hit Parader** reader ever since. Keep up the good work and thanks a lot!

Sheri Tyler
Simi Valley, CA

Is Kevin DuBrow queer or what? Every time we see him he's hanging all over Carlos Cavazo. Do they thumb through ancient song lists to find songs? Man, when are they going to rewrite *Mary Had A Little Lamb?* Ha, Ha. Motley Crue makes Quiet Riot look like a pile in the litter box of life? Is there any question who's better? Kevin DuBrow's face looks like he banged his head one too many times. And what kind of music are they trying to play?

Capt. Action &
Sgt. Sex
Red Oak, TX

Steve Granitz/Celebrity Photo



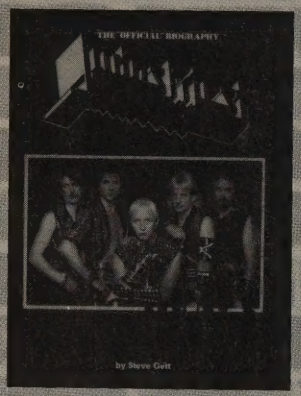
Kevin DuBrow: All he wants is a little respect.

Who does Quiet Riot think they are calling Motley Crue a bunch of poseurs? At least Motley Crue can write their own material and at least Vince Neil can keep his hands off of the other bandmembers. Quiet Riot relies on Slade for their songs. Kevin DuBrow is constantly hugging Carlos Cavazo and grabbing him. So if Motley Crue is a bunch of poseurs, then Quiet Riot is a bunch of song stealing queers!

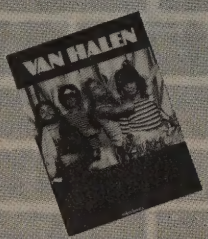
A Loyal Cruester
Quincy, IL

I was reading your interview with Kevin DuBrow in **Hit Parader** and Kevin's statement that he used to be told, "You can't sing, your

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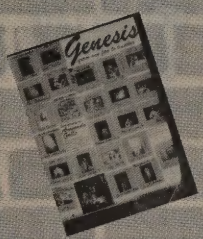
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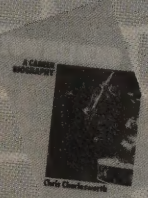
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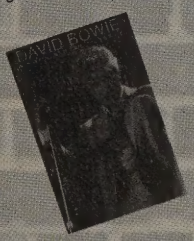
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Gene Kirkland

Rough Cutt's vocalist Paul Shortino (left) with pals Rudy Sarzo and Glenn Tipton.

band stinks!" caught my eye. Thank you a million times. Just when my hopes and dreams of ever being a star were about gone, along comes someone who is a star who went through the same bull from all the nerds who've never touched a musical instrument and whose only concern is where their next lay is coming from. After being enlightened by **Hit Parader** about the metal scene, I'm going to crawl on bloodied hands and knees to L.A., playing and screaming all the way.

Chris Dillingham
Hartford, CT

I'm a big fan of the band Rough Cutt, whose first album was produced by Ronnie James Dio. Their singer, Paul Shortino, is a fox. How about a picture of him?

Nadine Ward
Westwood, CA



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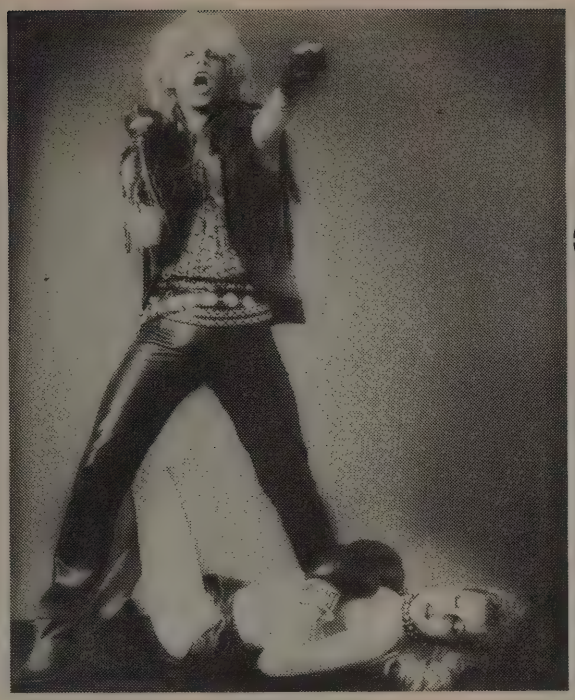
Never before has a mortal illuminated the dim souls of countless millions more brightly than the presence that is known as Robert Plant. And being that he is one of God's male masterpieces, one cannot help but ponder his marital status at this present date. Is it true that he once was (and possibly still is) married to a lady named Maureen, although I secretly hope the situation has since changed. If so, when did it happen, who left whom, how much did she get him for and could you slip him my phone number next time you see him? I would deeply appreciate any information on the matter.

Kimberly
Pensacola, FL



Ross Marino

Robert Plant: One reader wants to know his marital status.



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Heavy metal happenings

by Andy Secher



Fin Costello/Retna

Ace Frehley: The former Kisser is still trying to get his new band a recording contract.

Former Kiss guitarist Ace Frehley is still trying to get his new band, Frehley's Comet, a recording contract. The Space Ace has found a bit of resistance from record execs who feel that Frehley's "unpredictable" behavior could lead to future problems. "Ace will get it all together," former Kissmate Paul Stanley said. "He's coming back from his problems, and it's only a matter of time until he's back on top."

****

Speaking of former Kissers, Vinnie Vincent has also gotten himself a new project. Vinnie has teamed up with former New England drummer Hirsch Gardner, and the pair are currently working on Vincent's first solo LP.

****

Ronnie James Dio has taken his recently enhanced star status in stride. The diminutive vocalist says that for him stardom was just a matter of time. "I always knew my talent would be appreciated," he explains. "I know what rock and roll is all about, which is more than I can say for a lot of other groups currently on the scene. Rock is an attitude more than anything else — so is stardom. When you know how to rock, then knowing how to handle stardom is easy."

****

English rockers Whitesnake have been encouraged by the success of their most recent LP, **Slide It In**. But vocalist David Coverdale knows the band still has a long road ahead before they can achieve major success in America. "This is a beginning, that's about it," he said. "We know we'll have to tour every year if we hope to break through. And that's something I'm looking forward to."

****

Despite the relatively disappointing performance of their last album, **Grace Under Pressure**, Rush promise to keep their musical experimentation going on successive LPs. "The creative spirit is what keeps Rush growing," bassist/vocalist Geddy Lee explained. "The day we settle for producing something conventional just because we know it will sell is a day when Rush has changed its perspective entirely. I can't see that happening for a long, long time."

****

Letter of the Month.

Dear Andy,

I'm a metal freak. I buy every metal record I can lay my hands on, and that's really putting a dent in my paycheck. I've noticed that there are more metal albums out now than ever before. That makes me very happy, but I'm also worried. I'm scared that the record companies are beginning to jump on the metal bandwagon and are signing inferior bands. What do you think about this?

Dennis R.
Detroit, MI

Dear Dennis,

Your observation is an accurate one. It does seem that every band with a Marshall stack is getting signed by a major record label. Fortunately, the metal resurgence has yielded a large crop of talented young metal bands. While there have been some releases of questionable quality in recent days, the strength of product by the likes of Armored Saint, W.A.S.P., Black 'N Blue and Queensryche prove that metal is stronger than ever. The best advice I can give is to hold off buying a new metal album until you've heard a cut or two at a club or on the radio. Then you know if it's a worthy investment.



Dave Hogan/LGI

Jimmy Page (left) and Robert Plant: More collaborations between the two superstars are in the offing.

It seems almost certain that more collaborations between former Led Zeppelin cronies Robert Plant and Jimmy Page are in the offing. Following the appearance by both on the recent Honeydrippers' album, Page and Plant returned to the studio to work on some tracks for Plant's next solo LP. "Jimmy will always be like a brother to me," Plant has said. "I admire him tremendously, and his opinions mean more to me than anyone's. Maybe someday we'll work together again on a regular basis. Perhaps by then the ghost of the past will have abated."

****

Iron Maiden report that their recent tour through the Iron Curtain was packed with thrills and chills. "They live quite differently than we do," bassist Steve Harris says. "There isn't the opulence you see in England or America. And everyone definitely seems to have a feeling of paranoia. But when we played, the differences between us and them seem to disappear. Everyone can relate to rock and roll."

****

The Scorpions are currently mixing tracks from their last American tour for an upcoming double-record live set. The package, which may be called **Live At First Sting** (get it?) should be out early in 1985, and will present the Scorps complete live show. "There won't be any songs on this record that appeared on the **Tokyo Tapes** live album," vocalist Klaus Meine said. "We've changed our show completely since then, and Matthias (Jabs) has joined us. So we're not really the same band we were back then, and we want to show our growth."

****

Heavy Metal Headscratcher

When Quiet Riot was signed to their current recording contract they were performing under a different name. What was it?

ANSWER TO LAST MONTH'S SCRATCHER: The two albums that feature both Michael and Rudolf Schenker are **Lonesome Crow** and **Love Drive** both by the Scorpions.

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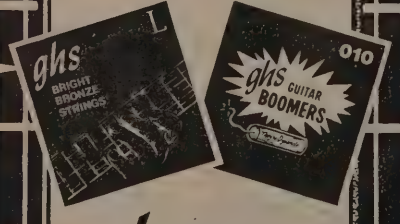
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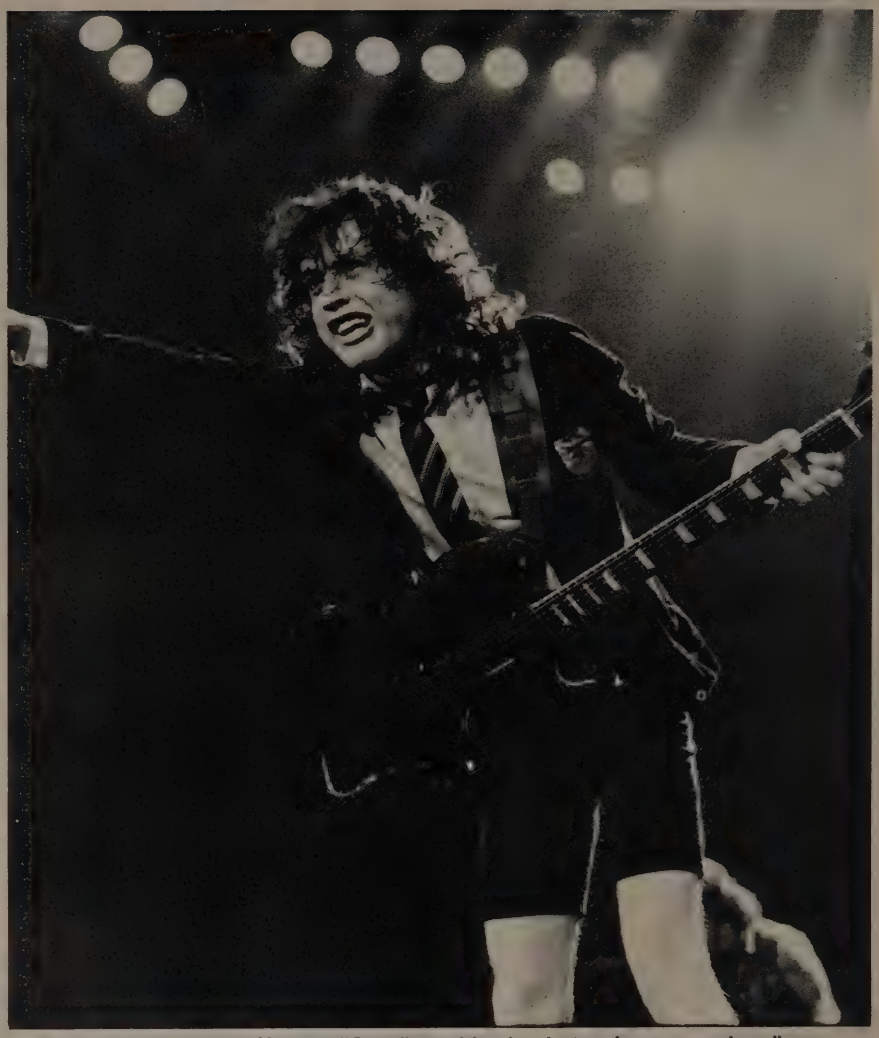
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AC/DC's Angus Young: "Our first objective is to please ourselves."

Following the success of their recent mini-LP, **'74 Jailbreak,** AC/DC are hard at work on their next LP. Guitarist Angus Young stated emphatically that the band is out to regain their title as the most popular band in the world. "We like to sell records, of course," he said. "It's not the most important thing to us, but we realize it shows how the fans are enjoying our music. The more they buy, the more they like it. Our first objective is to please ourselves, but the fans are very important to us."

****

Motley Crue are now putting the finishing touches on their next stage show. According to bassist Nikki Sixx, it's something that's going to have to be seen to be believed. "We've put almost all the money we've made from this band back into the equipment we use," he said. "We want to make this tour the most incredible thing anyone has ever seen. It's going to just drip raunch; it'll be great."

****

Van Halen vocalist David Lee Roth's recent solo EP, **Crazy From The Heat**, will definitely not signal an end to the band according to the blond belter. "I did this for fun. It has nothing to do with Van Halen," he said. "In fact I'm already working on material for the next Van Halen album."

****

Krokus' recent video for *Ballroom Blitz* has an interesting history. According to vocalist Marc Storace, the clip was originally intended to be the first video from their recent LP **The Blitz**, but pressure from within their record company forced the band to change their plans. "People were telling us that it wasn't the best move to release a cover tune as our first single after Quiet Riot had done so many cover songs, and gotten a bad reputation because of it. They thought it would be smarter if our first single was one of our own songs."

****

Please keep those letters and photos coming. I really enjoy seeing what all you headbangers out there look like. Send your correspondence to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418.□

A new transition from

QUEENSRŸCHE

the Warning



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Ronnie James And Co. Rise To Top With **The Last In Line.**
DIO
the evil eye

by Rick Evans

Ronnie James Dio has always been a man with big ideas. Fortunately for this diminutive New York State native, he also possesses the talent to accomplish his lofty aspirations. Whether it's been as the frontman of Rainbow, replacing Ozzy Osbourne in Black Sabbath or leading his own band into action, Dio has maintained a steadfast loyalty to his belief that, "Anything can be accomplished if you work hard enough to achieve it."

The most impressive thing Dio has achieved recently is the success of his second solo album, *The Last In Line*. That LP has cemented his reputation as one of rock's premier vocalists, and with the disc racing up the charts, Ronnie James Dio has finally scratched his desire to attain stellar recognition.

"Stardom is a state of mind more than anything else," the eloquent singer observed. "Of course it can be a financial state as well, but that's another matter entirely. If you approach your craft like you're a nobody, then that's what you will remain. I've been accused of having a large ego, and I don't deny it, but I've never had any intention of hurting anyone or stepping on any toes. My ego simply reflects my belief in myself. I'm comfortable with the music I play — it's an extension of my personality. My music is strong, it's confident and it's bold — but it also shows a softer and more artistic side.

"I'm glad I'm finally beginning to establish my own identity," he added. "In the bands I was previously in I was always a main contributor, but there were always others in the spotlight. In Rainbow, Ritchie Blackmore gave me a great deal of freedom both on albums and on stage. But quite honestly, when Ritchie's involved there's little room for anyone else's ego. In Sabbath I had to contend with Iommi and Butler — something I wouldn't wish on anyone. They're just headstrong. At least in Ritchie's case there is a reason for his ego — he has talent. However now that I'm on my own, I don't want to dominate. Dio is very much a band effort. We're all equal — but as the old saying goes, I'm just a little more equal."

Despite his tongue-in-cheek appraisals of his present band's attitude, the group Dio is about as democratic an organization as one will find in rock and roll. In fact, if it weren't for the insistence of guitarist Vivian Campbell, drummer Vinny Appice and bassist Jimmy Bain, the songs that appeared on *The Last In Line* might have been radically different.

"I don't even like some of the songs on the album," Ronnie revealed with a scowl. "There's one song, *Mystery*, I actually hate. It's very pop-oriented, and that's not where my strengths lie. I feel like I'm selling out my musical principles by including it on the album. But the other guys in the group liked the song, so I relented. I just don't want fans coming up to me saying, 'Hey Dio, you sold out.' I want them to know *Mystery* wasn't my idea — I was just being a nice guy."

With such tracks as *We Rock*, *Evil Eyes* and *Eat Your Heart Out* proudly brandishing Dio's rock solid philosophies, few metal fans will be able to accuse him of selling out. While Dio's past hard rocking efforts —including his work with Rainbow and Sabbath — never seemed to move beyond cult status, with *The Last In Line* he has finally broken through to the mass metal audience he's craved for so long. For Ronnie, the most rewarding aspect of this success is that it's come on his own terms.

"I've always believed in the music I've played," he said. "That's why I'm still proud to perform *Man On The Silver Mountain* on stage, even though I recorded that with Rainbow nearly a decade ago. The material on *The Last In Line* is not that different from the songs I did with Rainbow or Sabbath. I also don't think it's a much better album than my first solo LP, *Holy Diver*, which came out last year. *The Last In Line* is a strong record which happens to be the right album at the right time. Its success just proves that persistence is rewarded."

Unfortunately, Dio's growing acclaim has been mirrored by growing controversy. With his reliance on mythical lyrical imagery and his fondness for flashing "devil's horns" salutes to his concert audiences, Dio has become embroiled in the satanic controversy first fueled by the likes of Sabbath, Iron Maiden and Motley Crue. While he can understand the confusion caused by those who view his music in this most superficial context, Dio scoffs at charges that he promotes the devil.

"It's one of the things that seems to follow me around like a family pet," he stated. "I don't even have to explain the absurdity of those charges. I know how to rock, and I can create strong lyrical images. Just because I choose to explore topics that touch on mythology, I'm labeled a devil worshipper. At least I understand something about the occult, which is more than I can say about certain bands that use pentagrams and upside down crosses as their emblems. They're just going for shock value. This whole satanic issue is nothing more than a joke. The only ones who take it seriously are those who are determined to kill rock and roll."

In his continuing attempt to make sure that rock stays alive and well, Dio and band have recently hit the rock and roll trail, taking one of the most elaborate shows of the year across the face of the planet. "I want to go everywhere I can with this tour," he said. "I'm very proud of the music we play, and I want as many people as possible to hear it. I enjoy traveling, and I enjoy playing rock, so for me there's little better than going on the road. I do get tired of it after a while —that's why I live in a very quiet community in California where there isn't another musician in sight. But when I'm on tour, playing every night is the most important thing in the world to me.

"I may be a bit egocentric to say this," he added with a wicked smile, "but we have the best concert show around. When we go on stage we only do one thing — we rock!" □

TOO WILD TO TAME

Motley Crue

West Coast Wildmen Finish Work On New LP.



Ross Marino

Motley Crue (clockwise from top): Mick Mars, Tommy Lee, Nikki Sixx, Vince Neil.



by Steve Gett

When Nikki Sixx decided to form a new group at the end of 1980, he had a very clear mental picture of the kind of outfit he wanted to put together. "Although I wanted a heavy sound, I didn't want to go completely over-the-top heavy metal and have garbage songs," he maintains. "I wanted real catchy tunes, because that's why bands like Slade and Sweet had appealed to me when I was a kid. But, most importantly, I wanted a real honest rock and roll band. I didn't want anything fake or pseudo. Whatever it was, it was going to be true art."

Four years later, Nikki's dream has been realized. After the multi-platinum triumph of Motley Crue's *Shout At The Devil* LP, he now finds himself commanding one of rock's most lethal forces.

And while attention in metallic circles is generally focused on singers and guitarist, one senses that this 25-year-old bass player is very much the Crue's guiding light. For the past few months, he has been hard at work masterminding their eagerly awaited third album, about which he enthuses, "I firmly believe that we've got songs which are as good, if not better, than anything on **Shout At The Devil**."

As chief songwriter and main spokesperson, Nikki evidently has considerable control over Motley Crue's destiny. However, the road to achieving success has been rocky at times, and has necessitated a tremendous amount of patience and determination.

Raised in Seattle, Sixx became hooked on music at an early age. During his largely mispent youth, he would often go down to the local Paramount Theater to check out live bands. "One of the first shows I saw was Kiss opening for Savoy Brown," he remembers. "A lot of groups played there and I'd get to see people like Queen, Rush and Blue Oyster Cult. As a kid, I always wanted to be a musician, but I first got serious about it when I was 14. My friends and I would listen to all the glam-type bands such as Sweet, Slade, Kiss, Bowie and Mott The Hoople, as well as heavier stuff like Sabbath and Purple.

"Then, one day, a guy I knew asked me if I wanted to play in his band; he figured I looked cool. I didn't have a guitar, so I went into a music shop with an empty case and asked about an application for work. While I was there, I stuck a guitar in the case and left saying, 'Thanks, I'll bring back the application.' They didn't have a clue that I'd taken anything. But when I went back to the guy with the band, I found out he was looking for a bassist! So I sold the guitar, bought a bass and that's how it started."

Nikki left Seattle when he was 17 and spent a brief period living on his grandparents' farm in Idaho before finally winding up in Los Angeles. "When I arrived in L.A., I worked in a music shop and played in several garage bands," he reveals. "I auditioned for a few Top 40 outfits and basically worked my way up until I began to establish a bit of a name for myself. I then formed a band called London with Mott's old singer Nigel Benjamin. We were together for about two and a half years. I got a lot of concert experience because we were constantly gigging. But eventually I got bored and wanted to go onto something heavier. That's when the ideas for Motley Crue started coming together."

Finding musicians in the City of Angels wasn't a problem, and within a matter of weeks he had hooked up with drummer Tommy Lee. "I'd seen Tommy in his old group Suite 19," reflects Sixx. "He's an amazing drummer, so I immediately got hold of him. He came over and showed me some of the stuff he'd written and it was pretty clear that we had the same goals — to do something exciting with catchy songs.

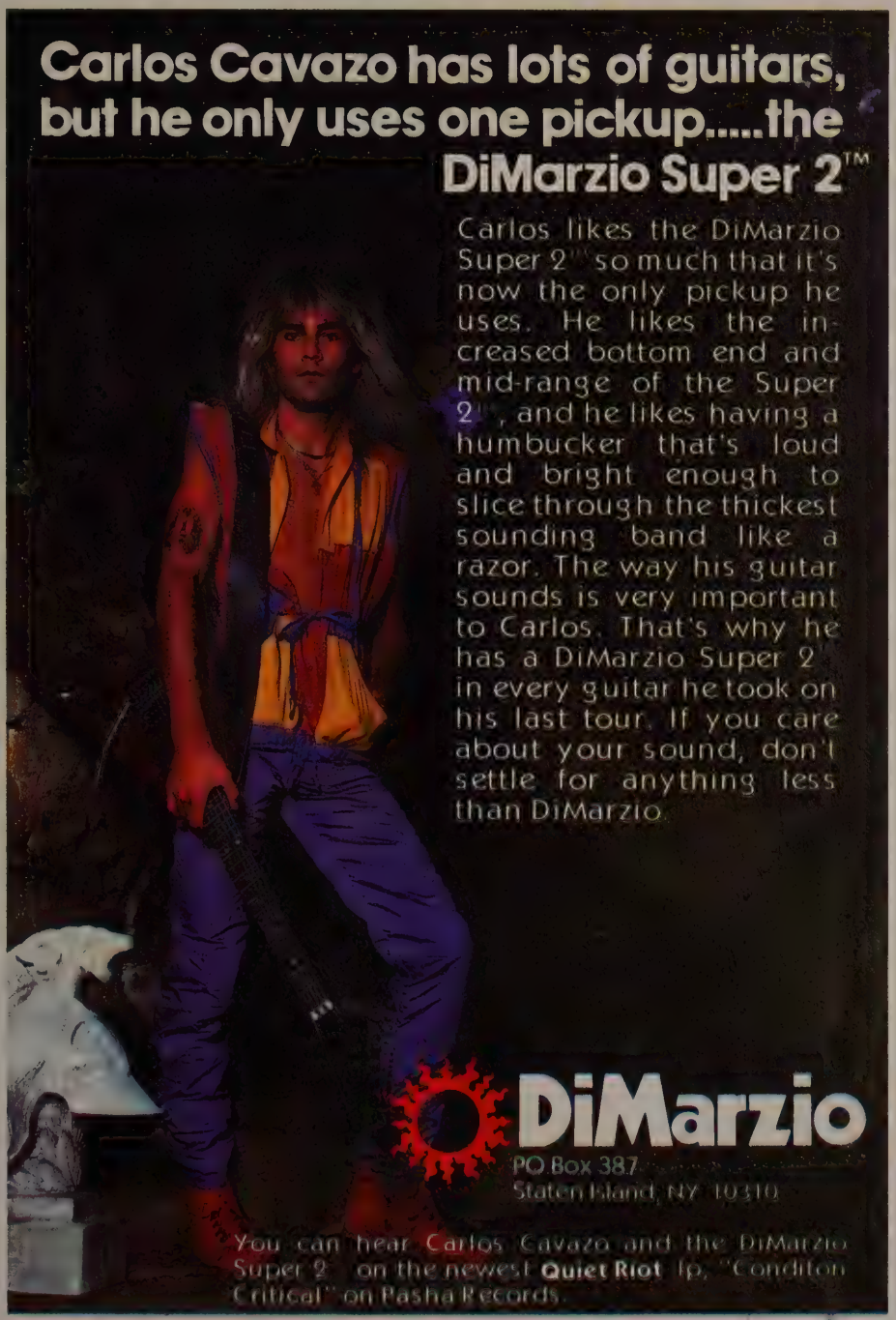
"We then picked up on an ad in a local paper, the **Recycler**, which read, 'Loud, rude, aggressive guitarist seeks work.' We called and when Mick (Mars) came around, he looked like something from the **Addams Family**! The three of us started jamming in my living room. Everything clicked. There was a certain magic in the air."

Aside from their common musical goals, Sixx, Lee and Mars also became drinking buddies. On a subsequent trip to L.A.'s Starwood club one night, they chanced upon lead vocalist Vince Neil, who was singing with the group Rock Candy. Motley Crue was officially formed on January 17th, 1981, and spent the next six months putting a sensational stage act together.

"We always wanted to be the most outrageous band on the block," declares Nikki. "Any money we made from concerts would go back into the stage show. We'd have the biggest drum risers and the loudest amps. Things just go crazier and crazier until we were the wildest thing around.

"It got to the stage where we could fill 2,000-3,000 seat halls, and all the kids would know our songs. We built up an amazing following, but unfortunately the record companies didn't want to know about us because it was right in the middle of the Knack/power pop syndrome. We shopped a 10-track demo tape around, but the answer we kept getting was, 'No, you're too weird and too loud.' "

Not to be deterred by the lack of record company interest, the Crue decided to release the songs they had recorded at Hit City West studios as an LP on their own independent Leathur label. Titled **Too Fast For Love**, the



"We're so weird looking we became fashionable."



Ross Halfin

album surfaced in early '82 and sold around 30,000 copies. It eventually precipitated the band's deal with Elektra, and according to Nikki, "The sales proved that even though the record company might not necessarily have liked or understood what we were doing, it worked. They're a business and they want to sell records. So they had Roy Thomas Baker remix the Leathur album and they rereleased it.

"We wanted to go ahead and record the songs we ended up doing on **Shout At The Devil**, but they said, 'No, this is a good album.' We told them that we thought it was good but not great, and that we had better material. We felt we'd grown."

Despite the Elektra deal, Crue's affairs took a downhill slide toward the end of 1982 when they split from their manager, Alan Coffman, and were basically left flat broke and busted. Questioning Nikki about the band's former manager he scoffs, "The guy was basically a construction worker who helped us as much as he could. But, when the money came from the record company, he got greedy; that's where the separation came. In fact, that's also where the song *Bastard* came from. I'm glad we knew him, but greed just got the better of him."

Although they were practically on the verge of calling it a day, the group's fighting spirit prompted them to set up a final showcase on New Year's Eve at the Santa Monica Civic Center, to which they invited several potential managers. Fate was to deal them a good hand, when ex-Pat Travers manager Doc McGhee and his partner Dough Thaler, who had previously booked metal acts for the noted A.T.I. agency, caught their show. Recognizing the band's incredible potential, they immediately took them under their wing.

The rest, as they say, is history. Providing a brief rundown of Crue's activities since they hooked up with McGhee and Thaler, Nikki states, "We started off opening shows for Kiss, and then played the 1983 US Festival, which really got us going. After that, we recorded **Shout At The Devil** and then headlined some dates at the end of '83 in the West. We started off the New Year by going out with Ozzy, after which the album had taken off in a big way, enabling us to do our first major American headline tour. Finally, we went to Europe, where we played the Castle Donnington festival with Van Halen and AC/DC."

While they like to consider their music to be of prime importance, there can be no doubt that Nikki and his comrades have attracted fans through their strong visual impact. Asking the bass player how the Crue came up with their outrageous image, he claims, "All four of us looked basically the same when the band was formed. If we had a little money to spare, we'd invest it in stage clothes. But we never really had much cash, so we'd wrap ourselves in chains, tape and ripped-up shirts. We'd use whatever we could, simply because we couldn't afford anything else. It was so weird looking that it became fashionable. The only difference in our stage clothes now is that we have custom-made rags!" □

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DOKKEN

Dokken (left to right): Jeff Pilson, George Lynch, Don Dokken, Mick Brown.



Anastasia Panties/Kaleydoscope

rough and ready

L.A. Rockers Aim For Big Time With **Tooth And Nail.**

by Andy Secher

"This is the album that's going to do it for us, I just know it," Don Dokken stated emphatically as he sat in a Los Angeles recording studio listening to the final playbacks of Dokken's latest album, **Tooth And Nail**. "I'm a pretty shrewd judge of material," he added. "And the songs we have on this album are some of the best hard rockers around. I don't want to sound conceited, but I do feel confident about what we do. I see a lot of bands from our area shooting up the charts and I'd like to think we're next on the list."

Don's confidence is well-founded, for with **Tooth And Nail** establishing Dokken as one of the hottest new West Coast bands, the future is bright for this L.A. quartet. Vocalist Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown have avoided the leather-and-studs look favored by so many of their Los Angeles metal brethren to create an image as "the band that lets its music do the talking."

"I've never been into the standard metal image," Don said. "In fact, I've drawn a lot of heat for wearing headbands on stage. They say I look like some hippie from the '60s. But Bruce Springsteen was wearing headbands on his last tour, so it's becoming more accepted.

"We don't need to look and sound outrageous in order to be successful," he continued. "We enjoy looking good, but we've always placed our music ahead of our image — which is something a lot of L.A. bands haven't done. When people think about Dokken, I want them to think about the songs we play, not about some bizarre thing we've said, or some ridiculous clothes we wear. We have a lot of fun with our music, but we take it very seriously."

One of the reasons that Don and the boys take their music career so seriously is that they've had to struggle long and hard in order to attain their present position in the hard rock world. It took nearly two years for the band's debut album, **Breakin' The Chains** to be released in this country, after it had enjoyed substantial success throughout the European Continent.

"That was such a weird situation," Don explained. "We had gone to Germany to do some work with Dieter Dierks, who does production work with the Scorpions. We laid down a lot of the tracks for **Breakin' The Chains**, then waited for the labels to sign us. We waited, and waited, and waited. When nothing happened in America, we released the album in Europe on a variety of independent labels. It did very well. Finally, after a couple of years, we found a label in America who said that if we remixed a few of the tracks they'd give us a chance. They haven't regretted it."

With such tracks as *Bullets To Spare* and *Alone Again* showing both the diversity and power of Dokken's sound, it's apparent the band has perfected a sound that is tailor-made for today's hard rock-oriented radio playlists. While Don rejects the notion that his band is pandering to the tastes of the rock-starved masses, he does concede that writing a good pop/rock song is one of his life's burning passions.

"I enjoy writing a good song," he said. "There's more to rock and roll than three chords and a screaming vocalist. I don't mind when someone calls us a heavy metal band — they can refer to us in any way that they feel comfortable — but we're never going to be pigeonholed into a particular sound or style. Dokken's greatest strength is our diversity. That's what is going to carry us to the top."□

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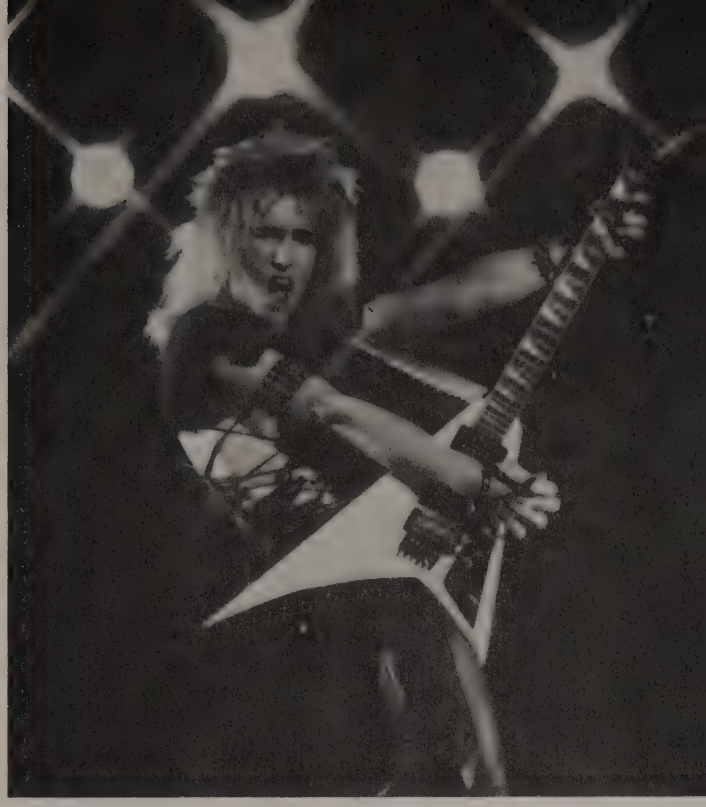
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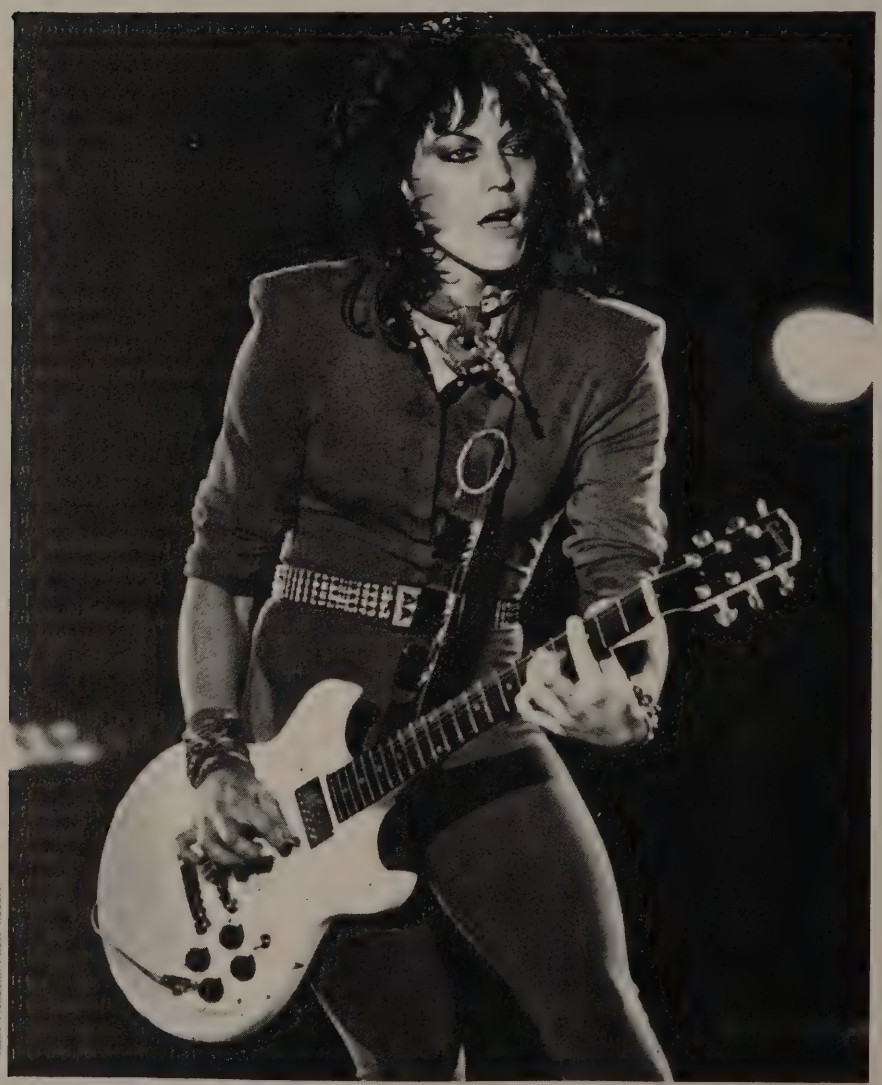
rock & roll queen

Glorious Results Of A Misspent Youth Proves Joan Still Loves Rock And Roll.

by James Curtis

During her decade in the rock and roll meat grinder, Joan Jett has seen and done it all. She's toured the world as a member of the notorious Runaways, and reached the top of the charts with her smash single *I Love Rock 'N' Roll.* Yet, as Joan is the first to admit, her path to the apex of the music world has been far from easy; it's been a trip paved with roadblocks and diversions, many of which would have made a lesser individual hang up their guitar strap forever. Yet, as this interview proves, Joan Jett is a battler par excellence, and with her latest album, **Glorious Results Of A Misspent Youth**, once again displaying her multi-faceted rock skills, it seems that she's prepared to keep rocking for a long time to come.

Hit Parader: You have a reputation for being one of the hardest working individuals in rock. How do you keep touring 300 days a year?
Joan Jett: It may sound corny, but I really do love playing rock and roll. In fact, when I wake up in the morning at home I don't know what to do with myself. I'd rather be out on the road. It's not work for me because I love it. After you've gone through some of the difficulties I have, when you finally get to the point where you can attract an audience, you really appreciate it.



Anns Fishbein/Photo Reserve

Joan Jett: "It may sound corny, but I really do love playing rock and roll."

HP: Speaking of difficulties, what kept you going a few years back when your demo tapes were rejected by more than 20 labels?
JJ: It wasn't easy, but I've always had a lot of confidence in myself, and I've been lucky to have supportive people behind me. It did hurt though, I won't deny that. I remember a guy at one really big label, which will remain nameless, who simply said, "Joan Jett doesn't have enough class to be on our label." That stung. But the guy who said that was one of the first to call me up and say, "I always knew you'd do it," when I had my first big hit. What a clown.

HP: How much pressure did you feel making this album? Your last record, **Album,** sold barely a quarter as many copies as the **Joan Jett And The Blackhearts** LP.
JJ: But remember, **Album** still sold a million copies. There's nothing wrong with that. The LP before it was a phenomenon. Nobody ever expected it to do as well as it did. **Album** was a strong record, and this one is too. There's really no pressure on me. I just make the best music I can.

HP: You've caught a lot of heat for your reliance on cover tunes. On this album you've recorded the old Gary "U.S." Bonds hit *New Orleans,* and in the past you've done everything from Sly Stone's *Everyday People* to Tommy James' *Crimson and Clover.* How do you pick the songs you'll cover?
JJ: I'm always looking through people's record collections. If I see something that interests me, I'll put it on. There are so many great old songs that most people don't even remember anymore. I do 80 percent of my own songs on my LPs, so I don't mind throwing on a cover or two. A great song is a great song, no matter who wrote it.

HP: Do you view yourself as a role model for young women? Would you recommend that other women got involved with rock and roll?
JJ: Yeah, I guess I am a role model. I'm a strong, independent woman, and a healthy image for young girls to have. I've shown that you don't have to take a lot of crap from people, and that you can do things your own way and be successful. I'd love to see other women get into music. There's no reason that only men are supposed to play guitar or sing rock. That's ridiculous. If I've helped to break down that barrier, then I'm very happy. □


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by Winston Cummings

Scorpions



Ross Marino

Scorpions (left to right): Matthias Jabs, Rudolf Schenker, Klaus Meine, Francis Buchholz, Herman Rarebell.

The biggest difference between American fans and those in Europe is that people in the States show their emotions a great deal more. In Europe — especially Germany — fans tend to stare a lot, but they rarely approach you. In the U.S., if a fan sees you in the street after a show, they're not shy about talking to you or asking for an autograph. American fans are very aggressive and for a hard rock band that prides itself on its aggressiveness, that's a very positive quality.

KLAUS MEINE

****

It's hard for me to understand the success we've had recently. I've been a member of Scorpions for 13 years, and there were times success in the United States was nothing more than a distant dream. Our first American record company wouldn't even let us come over and tour. They used to tell us, "Oh, America isn't into your kind of music." We knew they were wrong, but we didn't know if we'd ever get the opportunity to prove it. That's why the success of **Love At First Sting** is so incredible; it justifies everything I've believed for so long.

RUDOLF SCHENKER

****

I get embarrassed when people call me a great guitarist. I'm glad they appreciate my talent, but I don't consider myself great. The most important thing for any musician is to fit into the framework of a band. I can't go off soloing and leave the band wondering when I'm going to stop. That wouldn't be fair. There are many guitarists who do just that. But the Scorpions are a band, and our egos are satisfied by the cheering crowds when we finish a song, not by playing a long solo.

MATTHIAS JABS

****

Thankfully my throat hasn't given me any problems this tour. A few years back, I thought my career might be over. When we were recording **Blackout**, I went through a period when I could barely talk, let alone sing. I had developed nodes on my vocal chords and the doctors I went to see weren't very optimistic — they thought my career was over. But luckily I found one specialist who gave me a device which shot electric charges into my throat and broke up the nodes. He saved my career.

KLAUS MEINE

the continental noblemen


Matthias Jabs

****

I'm always looking for new tricks to bring into the show. I was hoping to put a microphone on the metal bars that surround our stage and play those during my solo. So far, we haven't been able to do that, but one day I'll work it out. I don't view the drums as a limited instrument; if you have a little imagination, anything's possible.

HERMAN RAREBELL

****

Before we started the **Love At First Sting** tour, we considered using my brother Michael as our opening act. But I realized having Michael along would be a big distraction for me. When we're together I feel very protective of him. I have one eye out for him all the time. That would only take away from out show, and that's the last thing I wanted. Michael's a brilliant musician, and he will be a big star in America some day, but he's going to have to do it on his own.

RUDOLF SCHENKER

****

There are so many dynamic personalities in this band. I'm satisfied to play my bass and leave the spotlight to the others, I get my share of attention. I don't stand in the shadows like some bassists, I have my chance to dash around the stage. But I have the responsibility of maintaining the rhythm of a song, and I take my job very seriously.

FRANCIS BUCHHOLZ

****

We're very comfortable on the road — *Coming Home* is about going on tour. Most people assume it's about returning home after a long time on the road, but for the Scorpions we're truly at home when the spotlights are on and the amps are cranked to 10. We never get tired of playing live. We could do it 11 months a year, if we wanted to. We'd take a month to record a new album, then go right back on the road.

KLAUS MEINE

****

I favor Gibson guitars over Fenders. I like the way they sound. There's a control you have over a Gibson that you don't have if you're playing a Stratocaster. I play both on stage, and I love both, but there is something I find very appealing about the Gibson.

MATTHIAS JABS

****

The whole hard rock scene is very healthy at the moment. There was a time, not that long ago, when a band like ours couldn't even arrange a tour because there simply weren't other bands around who played our style of music. Now, everywhere you look there are bands with stacks of amps and good, loud rock and roll.

RUDOLF SCHENKER

****

Radio airplay is very important to us. One of the reasons **Love At First Sting** has done so well is because *Rock You Like A Hurricane* received so much airplay. On past albums we had songs that were just as strong as *Hurricane* which the radio programmers paid no attention to. That confuses me. Why does one song get played, while another gets totally ignored?

KLAUS MEINE

****

The most interesting thing about our tour is the women. There are so many pretty girls who come to see us in every town. It makes for a very pleasant stay, wherever we are. The warmness of the American people — especially the women — has made this foreigner feel very welcome.

HERMAN RAREBELL

****

I take a dozen guitars with me on the road. I have 18 Flying "Vs" in my collection, but I don't see any reason to take them all with me. I have a "V" from virtually every year they were manufactured, and I'm always on the lookout for ones I'm missing. It's a wonderful hobby. They each have a different sound and feel — there's a distinctive quailty about each.

RUDOLF SCHENKER

****

I hope we'll release a live album early next year. We've recorded almost all of the shows on the tour, and we'll go through them as soon as we get some free time. We haven't had a live album in seven years — since before Matthias joined the band — so the time is right. We're thinking of calling it **Live At First Sting**. Is that too corny?□

KLAUS MEINE

****

"The most interesting thing about our tour is the women."



Alan Kaplan

Klaus Meine: "My throat hasn't given me any problems this tour."

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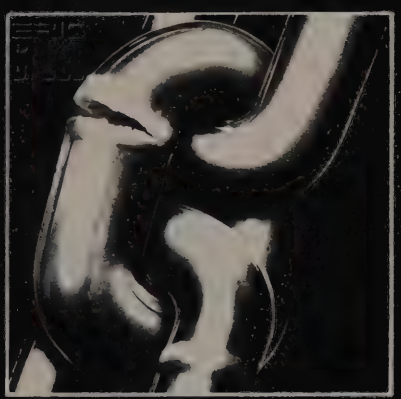
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Pick hit

Airrace

British Rockers, Featuring Jason Bonham, Race To The Top.

by Jodi Summers Dorland

Mick Jagger once said he'd never be singing *Satisfaction* at age 40. He's now 41 and still going strong. Led Zeppelin are worshipped by fans who were toddlers when the band first formed. In its inception, rock and roll was a music form played by young people for young people. And since it was new, no one envisioned growing old with it. Now they are. Musicians like Ozzy Osbourne have gone on to marry and have families, but they still go out on the road and get crazy.

Rock and roll was also something musical parents didn't anticipate passing on to their children. Times have changed; the next generation has arrived. Meet Airrace, a group of five young and determined musicians playing strong, melodic rock. Their sound is loud and proud, but they also have one element that sets them apart from all other bands — Jason Bonham is their drummer. To refresh your memories, Jason's father was John "Bonzo" Bonham, the drummer for the immortal Zeppelin. John died in 1980 of asphyxiation, but his legacy, and now his musical genes, live on.

"Two years ago there was a different Airrace lineup and I had one of those brainstorms that I wasn't happy with the group," explained founding member and lead guitarist Laurie Mansworth. "I was signed to Atlantic Records, and I knew some people who knew Jason — who was just coming of age (he is now 18). Basically, I wanted a drummer and Jason came along.

"Originally I was worried," 21-year-old Mansworth continued. "I thought, 'He's going to sound exactly like John.' That's fantastic because John was one of the best drummers in the world, but it wouldn't have worked with what we were doing, it would have changed our style. But, when Jason came down and auditioned, it clicked. It came from his heart. You can hear his dad's influence, but if you played his stuff to a million drummers, I don't think they would guess who it was."

"He sounds like his dad in that he's solid as a rock," observed 24-year-old vocalist Keith Murrell. "That was the quality his dad was best at. John's influence rubbed off on him because that strength is something you've got to have from the start. As the actual style goes, he's into a lot of the modern drummers; the ones he'd grown up with like Steve Smith from Journey and Toto's Jeff Porcaro."

Rather a wimpy set of mentors for someone whose father was one of the kings of metal skinbashing. But that's of no bother to Airrace; it suits their style just fine. Drummer Bonham, vocalist Murrell, lead guitarist Mansworth, bassist/keyboardist Toby Sadler and bassist/rhythm guitarist Jim Reid don't want a balls-to-the-wall sound anyway. Airrace is going for a more harmonious rock sound a la Foreigner, Journey, Queen and ELO.

"We like melodic sounds of any description, whether it be pop/rock or whatever," commented Mansworth. "When we write and play songs together we go for the melody more than anything else."

"The way our style differs from the harder music is that it's not what I call 'riff rock,' " elaborated Murrell. "Riff rock is where the main part of the song, the hook, is the riff rather than the melody. The people who do riff rock do it really well, but that's not where Airrace is at. We like to concentrate on the melody while keeping some guts in the sound."

With their debut LP, **Shaft Of Light**, Airrace has done just that. The disc is a collection of powerful-yet-melodic rock tunes such as *I Don't Care, Do You Want My Love Again* and *Open Your Eyes*; each of which possess appeal for both headbangers and pop/rock aficionados.

"We're not going to get pulled down by the same patterns every other band uses," stated the dark-haired Mansworth. "We're going to take chances. We're going to use a sound, even though no one has tried it before. We gamble on different sounds just to try and break new ground. We'd rather do that than play it safe and do the standard rock album."

"Instead of playing what's hip, we just do what we feel is right," continued Murrell. "You always worry about doing it special the first time, but you also don't want to play it too safe."

Still, for a band which features a commercial rock style similar to Def Leppard or Van Halen, as well as a natural publicity draw in Jason Bonham, Airrace are not setting unreachable goals for themselves. They don't want to be overnight sensations, they're in the rock wars for the long haul.

"You know what would really make me happy?" Mansworth asked with a grin. "I'd like people to approach the group with an open mind, and judge us on our merit as a band." He paused, thought for a minute and then added, "And just buy enough copies of our album so we can make the next one."□



Airrace: "We're hard rock, but we go for the melody more than anything else."

by Charley Crespo

Shooting stars

White Sister



No, it's not Twisted Sister, White Lion or even Great White. White Sister is the name of an up-and-coming hard rock/pop quartet from Burbank, California. A little more than four years ago, guitarist/vocalist Rick Chadock, keyboardist/vocalist Garri Brandon and bassist/vocalist Dennis Churchill were working as cabinetmakers, truck drivers and construction workers while developing the White Sister concept with a drummer called Mr. Quaalude. (He has since been replaced in the band by former jazz/fusion drummer Richard Wright). Any extra money earned from their day jobs was used for costumes, drum risers, fog machines, lighted backdrops and other equipment that would enhance the visual component of their live shows. The gigs on the Los Angeles club circuit were so professional that many people mistakenly believed the group was getting record company support.

White Sister eventually recorded a demo tape called *Don't Say That You're Mine* and presented it to area radio station KMET for use in the "Local Licks" program. Listener response was so strong that the song was placed on the station's regular playlist. This led to a record contract, and their recently released self-titled debut album.

Santers



Patrick Harbron

The Santers brothers, Mark and Rick hooked up with bassist Rick Lazroff while attending high school in Toronto, Canada. The trio began playing at school functions and friends' parties. In 1981, the hard rock group got its first big break; Santers beat 100 bands in a local radio station's "homegrown" talent contest. The group won a recording deal that resulted in their debut LP **Shot Down In Flames.** Santers did a string of local club dates and a mini-tour of England, and then the band was asked to open Ozzy Osbourne's 1982 blitz of Canada. Santers later released an EP called **Mayday** and another album, **Racing Time.** This year's **Guitar Alley** disc, produced by Rik Emmett of Triumph, is the first Santers product available in the United States.

Jack Starr



"When Jack called me up, I wasn't sure," said Carl Canedy, drummer of the Rods. "But when I heard the rough cassette, I knew this wasn't going to be another self-indulgent solo album. The songs were hot and well written."

Jack Starr is already known for his lead guitar work in Virgin Steele. He still plays with that New York-based metal band, but he is simultaneously establishing himself as a solo artist. Starr recruited Rhett Forrester (vocalist for Riot), Garry Bondaro (bassist for the Rods), Gary Driscoll (Rainbow's original drummer) and the aforementioned Carl Canedy and recorded an album called **Out Of The Darkness.** Driscoll said Jack is "one hell of a guitarist, and I should know; I've worked with some good ones."

Starr is also optimistic about the results. He stated, "This record documents my growth as a guitarist without sacrificing the hard edge."

Stryper



Jackie Sallow

Heavy metal has become increasingly controlled by the "dark force" of the devil, according to the four young men who comprise the California-based metal band Stryper, rock's first "born again" metal group. Featuring brothers Michael (vocals and guitar) and Robert Sweet (drums), Ozzie Fox (guitar) and Tim Gaines (bass), Stryper believe that the Lord loves heavy metal as much as anybody.

"Our metal tells God's side of the story," Robert Sweet explained. "Our goal is to show that you can rock and roll and serve God at the same time. We don't compromise Jesus, but we don't compromise being heavy metal either."

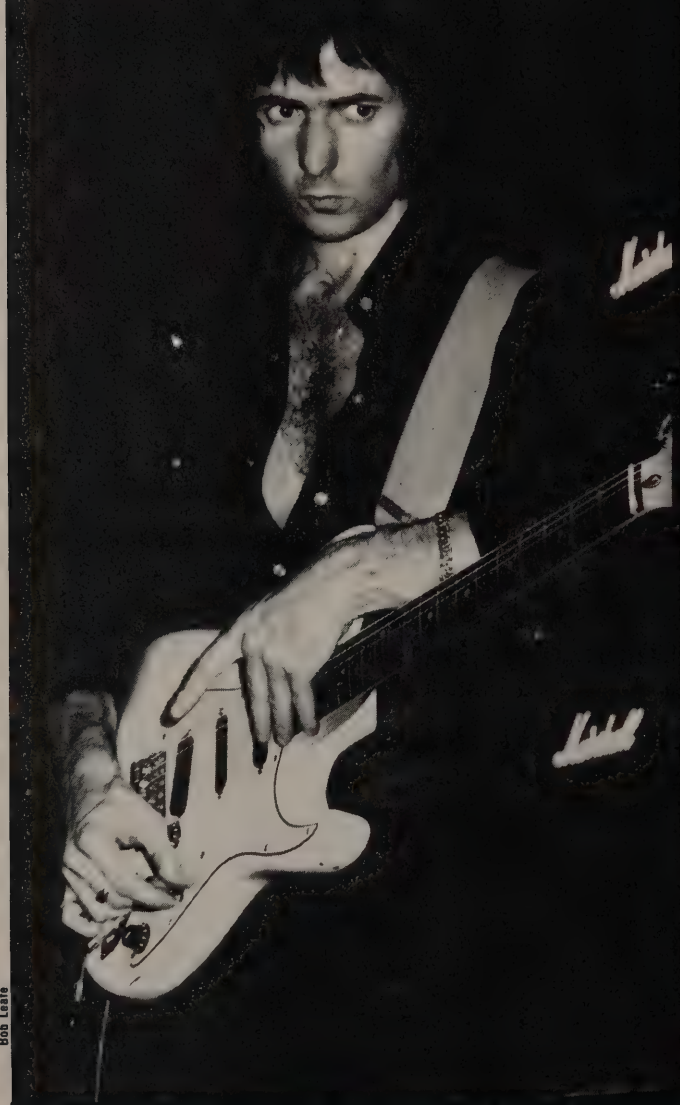
On such tracks as *Loud N Clear* and *From Wrong To Wright,* the band show that despite their religious beliefs, they rock as hard as anyone. Attired in their unique yellow and black striped outfits ("The Bible says 'By his stripes we are healed,'" reveals Fox), Stryper present an interesting visual and musical sound. "We have the Lord on our side, so anything's possible," says Fox. "That's what we believe."

GUITAR GREATS

RITCHIE BLACKMORE

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?
When I was 11 years old.



Bob Leafe

WHY DID YOU START?
I loved the shape of the instrument and persuaded my father to get me one.

FIRST TYPE OF GUITAR:
A six-string Framus acoustic.

EARLY INFLUENCES:
Duane Eddy, Big Jim Sullivan, Hank Marvin, Buddy Holly, Les Paul and Chet Atkins.

MUSICAL TRAINING:
Private classical tutoring and then some lessons with Big Jim Sullivan.

FIRST PUBLIC PERFORMANCE:
With the 21's Junior Skiffle Band around 1960.

FIRST APPEARANCE ON RECORD:
Probably with Nero & The Gladiators.

RECORDING BANDS:
Basically, Deep Purple and Rainbow.

OTHER VINYL APPEARANCES:
In the early sixties, backing work for people like Mike Berry & The Outlaws, Screamin' Lord Sutch and Heinz. A few years ago I played a solo on an RCA LP by Jack Green.

EQUIPMENT (LIVE):
Fender Stratocaster guitars and Marshall amps.

STUDIO EQUIPMENT:
Basically the same. (According to Roger Glover: "When Ritchie sets up his amp in a studio and they put mikes in front of it, it either works or it doesn't. You really have to fight to get his natural sound in the control room.")

NUMBER OF GUITARS OWNED:
I basically own three Fenders and two Gibsons, but I haven't played my Gibsons for years. I prefer a Fender because you can make your own mark with it.

MOST MEMORABLE SOLO ON RECORD:
Gates of Babylon and *Weiss Heim* are among my personal favorites.

OTHER GUITARISTS YOU ADMIRE:
There aren't many. Jeff Beck's an obvious choice because he's still very consistent. He may bring an album out every two years, but when he does, it's always good. I suppose you could say I'm more into the old school of guitar players, simply because I haven't heard many new ones I particularly admire. Edward Van Halen is good, although he tends to be rather erratic. Schenker also has some great melodies in his head. □

call to glory KISS

by Andy Secher

It wasn't too long ago that many so-called "rock experts" were proclaiming, "Kiss is dead." Little did those pundits realize that this band — which has survived over a dozen years of press attacks and shifting musical trends — was about to embark on a comeback that was to astonish everyone except their fans. With the success of both last year's *Lick It Up*, and their most recent vinyl venture, *Animalize*; bassist Gene Simmons, guitarist Paul Stanley, drummer Eric Carr and the band's newest member — guitarist Mark St. John; have shown that even without their outrageous make-up, Kiss remains one of the most entertaining and successful bands rock has ever produced.



Neil Zlozower

Kiss' front line (left to right): Mark St. John, Paul Stanley, Gene Simmons.

Hit Parader: What kept Kiss going all these years?
Paul Stanley: We love what we do. There's nothing I enjoy more than getting on stage and entertaining an arena full of rock and roll fans. If I had a choice between making love to a beautiful woman or playing with Kiss, I'd unquestionably play with Kiss — then I'd go back to the hotel and make love to her all night (laughs).

HP: Kiss has the best of both worlds. You get to tour the world and make great albums, yet you always have time for dating gorgeous women and doing exciting outside projects.
PS: Why not? We've worked too long and too hard not to be able to have our cake and eat it too. There's room for a lot of things in life if you plan your time properly. Kiss takes up most of my time, but there're still plenty of hours away from the band. If I want to date actresses or if Gene wants to go off to Hollywood and make a movie, we have the flexibility to do that.

HP: How do you feel about Gene appearing in the new Tom Selleck movie ***Runaway***?
PS: It's great. He's wanted to get into acting for a while, and when the opportunity presented itself, he jumped at it. I'd do the same thing. I'd love to get into acting. After all, what we do on stage every night isn't that far from what an actor does. We're used to working under the lights and pleasing a crowd, and we'd certainly have no trouble adjusting to makeup.

HP: Speaking of makeup, do you have any remorse about dropping it after it had been Kiss' trademark for so long?
PS: I never did. I wanted to take the makeup off a long time ago. The only reason

we didn't was because our advisors told us it would be suicide. They didn't realize that the makeup didn't write our songs or perform on stage — we did. Whether we wore the makeup or not, the Kiss sound and attitude was still going to be there. The makeup became dated a long time ago. We had reached a point where we had to keep growing, and unfortunately we kept the makeup and changed the music when we did albums like **The Elder**. We saw our mistake, so now we've dropped the makeup, but returned to the classic Kiss sound.

HP: How do you compare **Animalize** to **Lick It Up** and earlier Kiss albums?
PS: It sounds cliched, but this really is the best album we've ever done. It's a real heavy metal album. It takes the ideas we presented on **Lick It Up** one step further. A lot of people say **Destroyer** or **Love Gun** were the best albums we did; well, **Animalize** is just as good, if not better.

HP: Could one of the reasons you feel that way be because you produced the album?
PS: No, I don't think so. I enjoyed producing it, but my opinion wouldn't change no matter who was at the controls. A great rock and roll album is a great rock and roll album. A producer can't make a great album, he can only help.

HP: There has been a change in the band on **Animalize**. How did you find Mark St. John?
PS: One day he appeared at our rehearsal hall in a blinding flash of light and a voice from the heavens said, "This is your new guitarist." Actually, we knew we needed a new guitarist a while back, so I contacted Grover Jackson who's the president of Charvel Guitars. He's in touch with all the hot young players. I asked him to recommend a few people, and one of the first names out of his mouth was Mark's. So I contacted Mark and asked him to send a tape. Right away I could tell he was something very special.

HP: What makes a great guitarist in your eyes?
PS: Someone who can express himself with originality and a bit of flair. I tend to like emotional guitar players more than the guys who have a lot of technical proficiency. Rock is a very emotional form, and you've got to be able to play with a lot of feeling. That's what Mark can do. Actually, he's one of those rare people who's a brilliant guitar technician, yet he plays with a lot of color and feeling.

HP: Isn't it true, however, that any guitarist who plays in Kiss has to follow your lead?
PS: I guess so. I like to think that Kiss sounds like one big guitar, and that naturally means sounding like me (laughs). I don't necessarily want to control the group's sound, and I certainly don't want to tell Mark how to play, but he realizes that there's a certain sound that is Kiss, and he's not about to change that.

HP: What exactly happened with Vinnie Vincent? There were many stories in the press that you didn't get along with him due to his

Ross Halfin/Photofeatures, Int'l.



Paul Stanley

desire for a bigger financial cut.
PS: Let's just say it was like a marriage that didn't work out. If you have petty differences, you tend to overlook them and hope things will work themselves out. When you have major problems, you know you've got to do something drastic. The situation with Vinnie was just a bad marriage. I don't necessarily have any animosity toward him, I only wish him the best in the future. I just don't think he played his cards right when it came to dealing with us.

HP: How has Mark worked out on stage?
PS: We knew that there was never going to be a problem with that. There wasn't that much pressure on him in that context. With Gene and I as the centers of attention, he had a chance to break in slowly without having everyone focusing in on him all the time.

HP: How do you keep coming up with ideas for stage shows? It seems that each time you tour you come up with something more spectacular than the time before.
PS: We take an incredible amount of pride in our live performance. I don't think there's any band in rock and roll that's played before more people than we have over the last 10 years. We made our reputation on stage, and that's the place we aim to keep it. We love making albums, but there's something about going on tour that's still special. That's why I can still look forward to touring nine months a year after doing it for as long as we have. We all take a part in designing the set, because that's the only way we can all be happy playing on it night after night. The stage is like our office; it's where we do our work. You might as well enjoy the surroundings of your office.

HP: What is the best part of touring for you?
PS: Unquestionably the women. We still get the finest looking women in the world at our shows, and I want to take this opportunity to say that we're looking forward to seeing all of them this time around, and that they should bring a girlfriend along — maybe two.

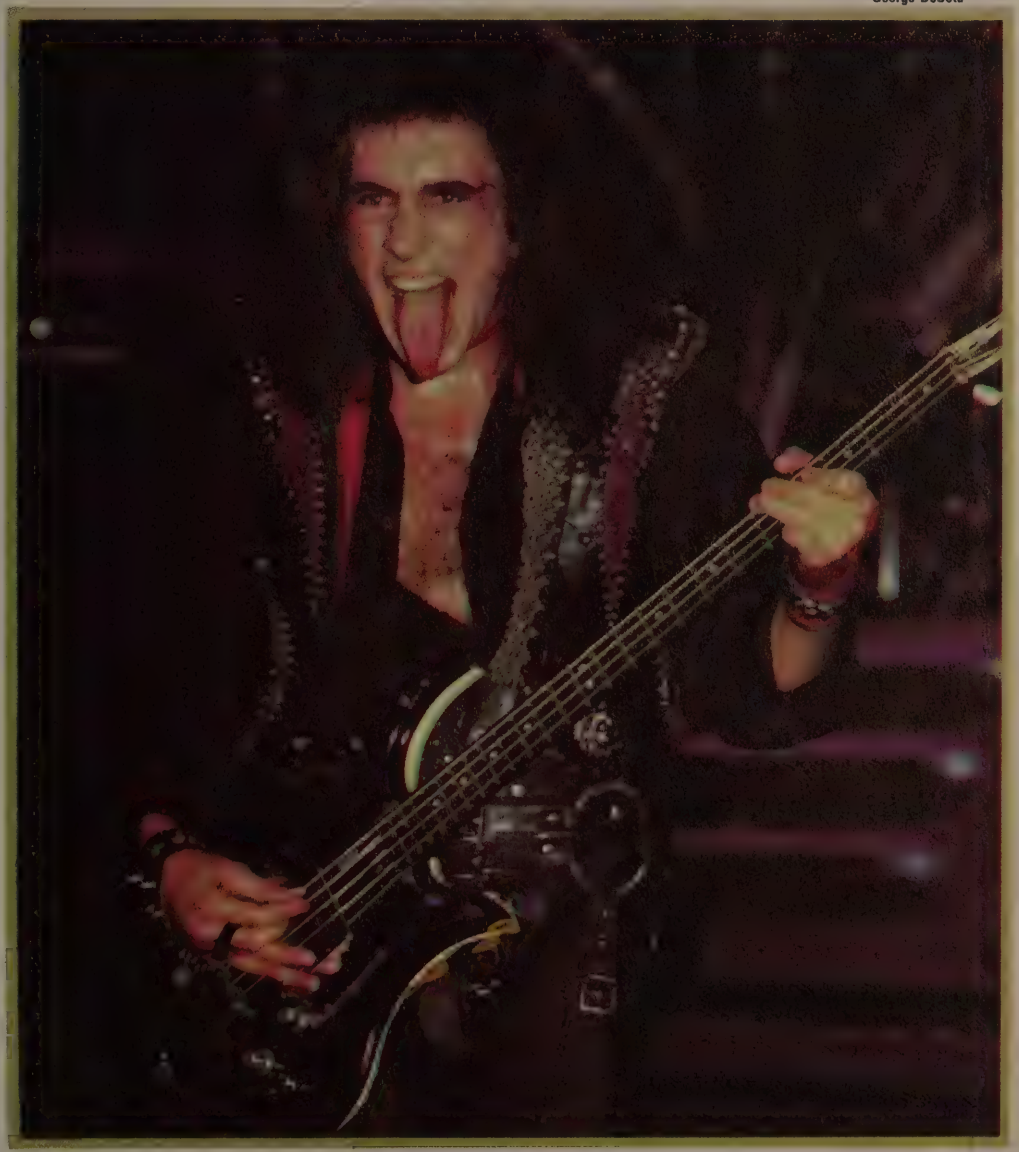
HP: What's the strangest thing that happened to you on your last tour?
PS: I'm saving the best stories for my book (laughs). Actually, there were so many strange things that went down on the last tour that I have trouble recalling a particularly outstanding one. I do remember one young lady who was a belly dancer. She performed a most interesting act for us before the show one night. I think Gene's still recovering from it.

HP: Do you still hear from Ace Frehley?
PS: Sure, I talk to Ace quite often. He's gotten himself together, and that's good news for rock and roll fans because there's no better musician around than Ace when he's cooking. I hope he's committed to his new project, because I have some songs lying around that would be perfect for him.

HP: Do you ever look back on the old days with Ace and Peter Criss and say, "I wish we were still the biggest band in the world."
PS: I never do. I have very fond memories of that period, but I really wouldn't change a thing in our career. I've enjoyed every part of it. In all honesty, I'm getting the biggest kick out of right now because we're in total charge of our careers. We're doing exactly what we want exactly the way we want to do it. That's a very rewarding feeling. It's what's going to keep Kiss on top for a long time to come.□

"We deserve to have our cake and eat it too."

George DeSota



Gene Simmons

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Zebra earning their stripes

Power Trio Aim For Top With **No Tellin' Lies**

by Andy Secher

Zebra is one band that's proven persistence pays off. Before the success of their self-titled debut album last year, this hard rocking trio from New Orleans had spent eight long, often grueling years playing a club circuit that stretched from Louisiana all the way to Long Island, New York. Along the way, the band's energetic yet eclectic sound won over a dedicated cult of followers while never attracting record company interest. As guitarist Randy Jackson admitted, there were times when Zebra thought of packing up their amps and heading for a more conventional lifestyle.

"It got discouraging when bands that obviously possessed a lot less talent were getting signed while we were still traveling by car all around the country just to play clubs. We were making a good living, in fact we became the highest paid band ever to play the Long Island club circuit, but when you think you have something to offer on a national level, a successful club career is a little disappointing."

All that changed with the release of the band's first album, a high-octane LP which spawned the hit single *Who's Behind The Door*. While a number of rock pundits dismissed Zebra as little more than warmed over Rush clones, Jackson, bassist Felix Haneman and drummer Guy Gelso proved that their music possessed just enough originality to separate it from conventional rock fare.

"We have our influences, that's for sure," Randy said. "But I don't think our music is overly derivative. We always make sure that our original material is substantially different than the songs that influenced them. We had a very good way of checking that out; we used to play covers of Zeppelin, Rush and Queen every night in the clubs. Gradually we worked our own material into the set, and while we'll always tip our hats to the great bands who paved the way for groups like Zebra, we always strive to be our own band."

The band's search for an original sound is readily apparent on Zebra's second album, **No Tellin' Lies**, an LP that captures all the excitement of the group's debut effort while expanding their musical horizons. On such tracks as *Wait Until The Summer's Gone* and *Lullaby*, Zebra have now created an album that seems destined to confirm their status as one of the brightest new lights on the rock scene.

"The second album was a little more difficult to do than the first one," Jackson admitted. "We had nearly a decade to get together material for the first record, and all the time we needed to polish every track to perfection. With this LP there were time pressures, as well as pressures about touring and doing press. We reacted well, but it was a different experience for us. We came through it like troopers, and we're all very proud of the album. It's a major leap forward for us."

Now with their new album heading up the charts, Zebra have once again hit the tour trail — their home for so many years before striking it rich. Instead of traveling from club to club, however, this time the band is mixing "special guest" spots in some of the nation's biggest arenas with headlining gigs in 3,000 -5,000 seat auditoriums. For a band that once considered a crowd of 500 "an incredible achievement," Zebra's recent success is truly a dream come true.

"We still want to pinch ourselves when we get on stage," Haneman said. "After so many years of playing before small audiences, stepping on stage in front of 20,000 people is an unbelievable experience. We've begun to get more used to it, but it's something I don't think we'll ever take for granted. After working so hard to get here, we enjoy savoring every moment of success." □



Zebra (left to right): Felix Haneman, Guy Gelso, Randy Jackson.

Triumph



John Belissimo/Retna LTD.

Mike Levine, Gil Moore and Rik Emmett show a fine flair for fashion.

United they stand

Canadian Rockers Keep On Rolling With **Thunder Seven.**

by Andy Secher

"Everything in the universe follows a cyclical path," Triumph's Rik Emmett said as he explained the philosophy contained in many of the tracks on Triumph's new LP *Thunder Seven.* "We didn't set out to make any sort of concept album, but the way things turned out, a lot of the songs had a unifying thread. The concept of time seemed to keep creeping into our songs. Instead of citing it, we said, 'Hey, let's see where this takes us.' "

Listening to their creative hearts have taken Triumph up the rock charts. After nearly a decade of struggle, this Canadian power trio is finally beginning to receive the international acclaim that Emmett, drummer Gil Moore and bassist Mike Levine have felt is long overdue.

"We've waited a long time to attain the type of success we expect," Emmett said. "People have been telling us for so long, 'You guys should be huge — you should be one of the biggest bands in the world.' We always believed that if we're patient, the good things would come our way. Now's the time, and we're ready. We've had to be more patient than most other bands, but that's given us a maturity and an ambition that's been very helpful."

Over the last few years many things have tested Triumph's patience. Paramount among these has been a messy lawsuit which saw the band suing their record label, RCA, early last year. Litigation dragged on for months and Triumph's rock and roll machine was effectively brought to a halt. As Emmett recalled, it was a difficult time for this Toronto-based band.

"It seemed like all the momentum we had worked so hard to build over the years was being taken away from us. I know we have a very dedicated group of fans, but rock is a rapidly changing form. No band is so special that it can't be replaced by something new. We never feared for our career, but when you're told by the court that you can't tour or record for a number of months, it does make you wonder what's going on.

"We were the ones who initiated the suit," he added. "When our last album, **Never Surrender,** came out, we were expecting the label to give it a big push; the kind of support they had promised. We went on the road, and it seemed that whenever we went into a record store, there weren't any copies of our album. At first we were pleased because we thought it was selling out. But then we found out there was a problem with shipping the records. We couldn't stand for that."

While their decision to take RCA to court proved costly (the label won the case), Triumph feels that despite the delays caused by their action, the move to sue was a wise one. While they lost the case, the band was able to get out of their RCA contract and sign with MCA Records. With the support of their new label, Triumph now seems prepared to reach the apex of the rock world at last.

"Everything has worked out for the best," Rocket Rik explained. "There were times when we honestly felt like things were going to fall apart but we've always been a group confident in our own abilities, and that confidence has finally been rewarded. Our new label has given us a great deal of support and in turn, we've tried to give them the best album we've ever done."

On such tracks as *Rock Out Roll On, Killing Time,* and *Time Goes By,* Triumph has recorded some of the most interesting and exciting rock and roll of their career. While past album efforts as **Just A Game, Progressions Of Power** and **Armed Forces** often seemed to meander stylistically, **Thunder Seven** presents a band working on all cylinders; a group who seems to have tapped the full resources of their musical powers.

"This is a stronger album for one major reason," Moore stated. "It's because Rik and I are now writing together instead of by ourselves. In the past, a Triumph album seemed like it was written and recorded by two separate groups. On one hand you'd have the all-out rhythm-heavy rockers that I wrote, and on the other you'd have the more melodic things that Rik favored. It gave us a bit of an identity problem — at least with some of the fans.

"There's a much more cohesive element to this record. We still have a unique sound, but there aren't the glaring differences between my style of writing and Rik's. He's tried to add a little melody to my songs, and I've added a little extra rhythm punch to his. The results speak for themselves. We're very pleased with this album. After being away from the rock scene a little longer than expected, we knew we had to come back with a record that would justify our absence. We think we've done just that."

Of course, a new Triumph LP displays just half of the trio's musical attack. As anyone who's ever seen a Triumph concert can verify, there aren't many bands around who can put on a live performance that rivals a show by Rik, Gil and Mike. Utilizing enough lights to keep Broadway illuminated for a year and enough pyrotechnics to start their own war, a Triumph show is one of those special experiences in the world of rock and roll. Yet Emmett promises the group's best concert extravaganzas are yet to come.

"This time we've gone on the road with the most imaginative and ambitious show we've ever had," the blond guitarist said. "It's an incredible production. It takes four trucks just to transport it from city to city. We've added more pyrotechnics and more lights then ever. I must say it's quite an impressive display.

"People have been telling us we should be the biggest band in the world."

"Of course, you've always got to keep one step ahead of the competition," Rik added, "I try to make it to as many shows as possible, and I saw concerts by groups like Van Halen the last time they were around. Shows are getting bigger and more elaborate than ever, and if we wanted to be on top, we'd have to come up with some pretty amazing things. You've got to give the fans their money's worth. If you're just going to stand on stage in a pair of jeans and play your hits, the people might as well stay home and listen to the records. They want to come and party," he added with a grin. "And Triumph is still a great band to party with." □

Ross Marino



Rocket Rik on stage: "We have a very cohesive approach on this album."

Ozzy Osbourne

by Winston Cummings

Each month *Hit Parader* takes a journey back in time with a rock and roll celebrity. This month's time traveler is metal's lovable loon Ozzy Osbourne.

"Believe it or not, I had a fairly normal childhood," rock's inimitable madman Ozzy Osbourne declared with a slightly sinister smile. "I didn't go to midnight seances when I was 5 years old, and I didn't drink blood from a bottle — I liked playing the same games all the other kids did. Considering I grew up in what you'd call a lower middle class environment, I'd have to say that my upbringing was sickeningly normal."

A question one must ask then, is what circumstances transformed nice, normal John Osbourne of Birmingham, England, into the bat-biting, chandelier-climbing loon known as Ozzy? According to the Oz himself, the reasons for his development into the self-proclaimed "craziest man on earth" are fairly simple.

"I wanted to get noticed," he revealed. "I thought acting strangely would attract more people — especially the girls. I'm not saying that my being crazy is all an act, there were too many nights in the bar for that, but I would admit that Ozzy was a creation of the mind as well the spirit."

Growing up in the blue collar atmosphere of Birmingham, young Osbourne hated school and loved to roam the streets with his friends. While he was never officially a member of a gang, he and his acquaintances, on more than one occasion, caused quite a bit of trouble.

"We weren't malicious," he said, "but when you grow up in an environment like Birmingham, you can get bored and frustrated very easily. Birmingham is a factory town, and most people work in the plants, or they don't work at all. It's not a happy atmosphere. Your life is pretty well laid out for you. You're not expected to stay in school much past the age of 13; you're expected to go into the factories right away. I didn't mind leaving school, but I knew life in the plant wasn't for me.

"My friends and I used to get together and just search the streets looking for excitement," he added. "We weren't looking for trouble, but trouble did have a way of finding us. I was arrested a number of times, and I'm sure that if rock and roll hadn't entered my life, I'd be in prison right now. That's just a statement of fact; I have a mean streak in me, and when I get drunk or high, it comes out. If things had kept going the way they had, I may have ended up really hurting somebody."

It was in his midteens that the wonders of rock and roll took Ozzy's hostilities and channeled them in a creative direction. While he knew he couldn't play an instrument or sing particularly well, he admits to "finding an incredible release" through music. To fulfill these artistic desires, Osbourne joined together with a number of local musicians to form a band called Earth, which played everything from acoustic folk music to renditions of Rolling Stones tunes. The interests of Osbourne and the other members of Earth — Tony Iommi, Terry "Geezer" Butler and Bill Ward — began to change however, and mystical elements began filtering into their music.

"We started developing a fascination with the occult," Ozzy recalled. "Tony, in particular, was reading every book he could come up with on the subject and Geezer was writing a lot of bizarre lyrics. One day he wrote a song called Black Sabbath, which was inspired by a Boris Karloff movie.

"The rest, you could say, is history."□



Debra Trebitz/LGI

Ozzy Osbourne: "I knew life in the factories wasn't for me."

Celebrity rate å recorD

by Charley Crespo

Lita Ford says she listens to lots of music and was happy to do our *Celebrity Rate-A-Record* rather than being subjected to another interviewer asking about her former all-female rock and roll band, the Runaways. For once, she wouldn't have to answer questions about Joan Jett or "Jailbait Rock."

We presented Lita with a pile of recently released 45s and asked her to pick out the ones she'd like to review. Lita offered to rate as many records as we wanted, but her attention span was short. Before long, she grew bored with the records and started reading magazines. That's when we decided to call it a day.

Larry Busacca



Lita Ford: "Maybe they only know one chord."

Let's Go Crazy,
Prince

I like Prince a lot, but this is poppy and I don't like pop. It's just too happy for me. But I do like Prince. I haven't seen the film, but two guys in my band saw it and they didn't think it was that great.

It's A Hard Life,
Queen

These guys have been one of my favorite bands for years and years. Brian May is one of my favorite guitar players as well. He's great, I love him. This is a good record. Great production. I like this a lot. I'd rate it a 10.

Man On Fire,
Roger Taylor

Well, I like the title. He used to be one of my favorite drummers, too. He's definitely got a good voice. He always belts out the high parts in Queen. It's a good song, but I don't think much of the chorus.

Flesh For Fantasy,
Billy Idol

Even before I put this record on, I'll tell you that I'd like to sit on his face... without his leather and spikes. Ooh, already I hear my heart throbbing. The song makes me happy. It feels good. Nice bass. Well, if he wants flesh for fantasy, he can have mine. Good production, good guitar player — Billy Idol can sing me the Yellow Pages and I'd like it.

Like Dust,
Passion Puppets

Dumb name. So far I feel like I should be riding a horse. It sounds like the Ventures on horseback, riding through the desert singing about Angel Dust, and sounding like they're on it. I've heard enough of that one. Passion Puppets. How can you get passionate with a piece of wood?

Two Heads Together,
Naked Eyes

This sounds like the Passion Puppets. It's awful. Who are these guys? I thought two heads are supposed to be better than one. (Ford proceeds to draw moustaches on the faces on the picture sleeve.)

I Send A Message,
INXS

How do you pronounce this? It sounds like Elvis Costello. This is like having a watch hypnotize you; you wind up spacing out. Maybe they only know one chord. That was pretty boring. I do like Elvis Costello, though.

Breaking Curfew,
Red Rider

I don't think much of the production. It's weak. We almost did some shows with them. Good singer. It sounds pretty good, but I don't think I could listen to much of it. I'm starting to yawn. □

the metal wizard
Jimmy Page

Guitar Legend Returns With The Firm.

by Steve Gett

Several weeks before AC/DC, Van Halen and Ozzy Osbourne rocked Britain's 1984 Castle Donnington metal extravaganza, a more peaceful folk festival was held in the university town of Cambridge. While this annual event on the English music calendar generally attracts a quiet, mellow crowd, thousands of rock fans who wouldn't normally cross a street to see a folk band turned up — news had leaked out that a legendary guitar hero would be making a surprise appearance. And, sure enough, on stage with Roy Harper was none other than Jimmy Page.

After spellbinding the crowd with some breathtaking musicianship, Page talked to a local radio station, explaining that he had been helping out on Harper's latest album and jumped at the opportunity to get on stage with his old pal. More interesting for Led Zeppelin's undiminished horde of admirers, however, was his revelation that he was putting together a brand new band. That band, The Firm, was to feature the stellar talents of former Bad Company vocalist Paul Rodgers, ex-Manfred Mann drummer Chris Slade and bassist Tony Franklin. Yes, Jimmy Page was about to re-enter the rock scene.

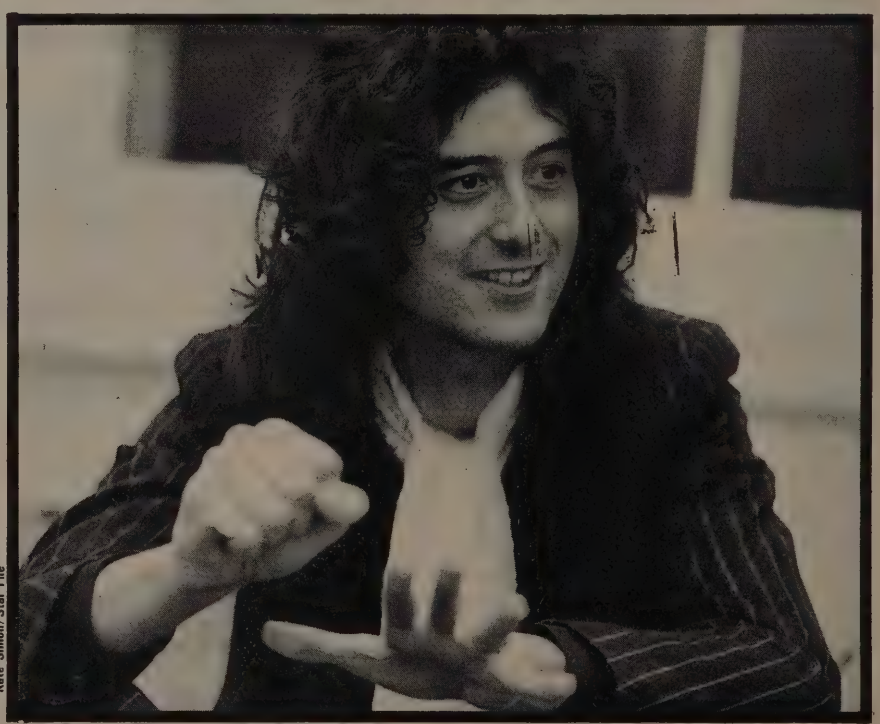
Unquestionably one of the world's top guitarists, Page is held in high esteem by both fans and musicians alike. Having made his initial mark as a session player during the '60s, he gained major recognition for his work with Led Zeppelin throughout their illustrious 12 year history. Since the band's demise, though, he has maintained an extremely low profile. Aside from his involvement in the 1983 A.R.M.S. tour, he has limited his public appearances to the occasional impromptu jam.

Now that he's finally resurfaced with a new group, it seems an opportune moment to reflect on his highly illuminating career in the rock world.

James Patrick Page was born on January 9, 1944, in Heston, Middlesex, England. During his infancy, his family moved to nearby Feltham, before eventually setting up base south of London in Epsom, Surrey. Surprising though it may seem, Jimmy didn't actually start playing guitar until he was 15. Picking up an old Spanish acoustic that was lying around the house, he soon became fascinated by the instrument and learned the rudiments strumming along to guitarists like Scotty Moore and James Burton, whose playing could be found on early Rick Nelson and Elvis Presley recordings. He was also inspired by folk players such as Bert Jansch and John Renborn, who later found success with the group Pentangle.

Although he was a late starter, Jimmy soon became proficient on his instrument. Upon leaving secondary school, he did a brief stint with Neil Christian and the Crusaders before going on to study at Sutton Art College. (Incidentally, his place in the Crusaders was taken by a young Ritchie Blackmore.) Due to poor health, Page shied away from constant gigging, opting instead to play sessions. It was through Glyn Johns, who later engineered the first Zeppelin LP, that he entered this field of the music business, which, during the early '60s, offered an endless supply of work.

Jimmy's first session was for former Shadows members Jet Harris and Tony Meehan on their U.K. hit single *Diamonds*. He subsequently played on countless records by artists like Joe Cocker, the Kinks, the Who, Them, Herman's Hermits and even Tom Jones. In 1965, Page released a solo single titled *She Just Satisfies* (b/w *Keep Moving*), and became



Kate Simon/Star File

Jimmy Page: One of the most inventive guitarists in rock history.

one of the few session men to issue product under his own name. Then followed a brief stint as in-house producer for Immediate Records, during which period he was able to collaborate with Eric Clapton and John Mayall.

The initial turning point for Jimmy came in 1966, when he joined the Yardbirds. For the first few months he played bass, until Jeff Beck agreed to split the lead guitar work with him. However, after several hectic tours, including an exhausting American trip with the Rolling Stones, Beck quit the group and left Jimmy in the driver's seat.

Led Zeppelin rose from the ashes of the Yardbirds. In August 1968, Jimmy found himself without a band. He was in possession of the band's name, but without any accompanying musicians. A 10 date Scandinavian tour had already been scheduled for the following month, so Page swiftly set about recruiting new members with the aid of manager Peter Grant. He soon teamed up with another noted session player, John Paul Jones and they subsequently landed Robert Plant, following a recommendation from Terry Reid, who had in fact been their first choice for lead vocalist. Plant had previously played alongside John "Bonzo" Bonham in the Band of Joy, so consequently Bonham was enlisted as skinbasher for the New Yardbirds.

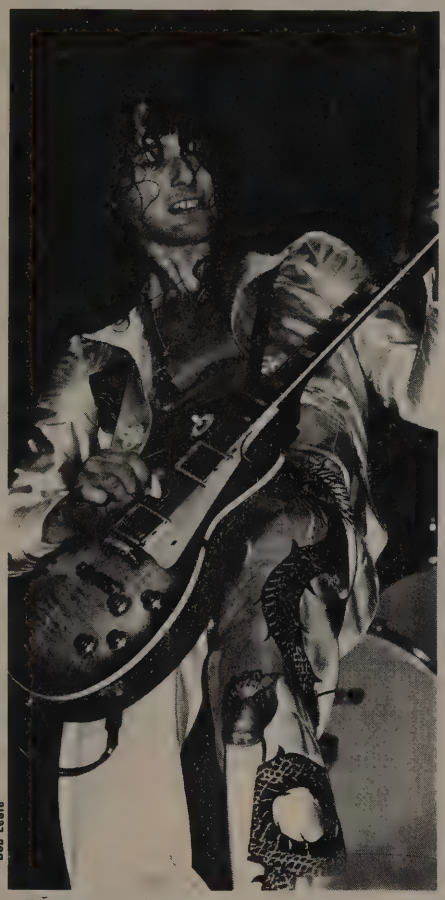
Within a few months, the band had changed its name to Led Zeppelin on the recommendation of the Who's Keith Moon. Furthermore, the lineup had proved to be a unique combination. Robert Plant reflects, "We found a common musical direction by basically going through a lot of Jimmy's records. We had similar tastes and just drew something from everywhere. There was the old *Dazed And Confused*-type stuff (Page had come up with this classic during the final days of the Yardbirds) which was immediately accessible and within our grasp to retranslate."

Asked whether "Pagey" assumed a dictatorial role at the beginning, Plant replies, "No, not really. In the early days he nursed and coaxed the best out of me, which was something he continued to do over the years with a great deal of tact."

Nevertheless, during the early days of the New Yardbirds/Led Zeppelin, Robert openly admits that most people were basically coming to see Page. "Jimmy was the name," he reasons. "But, at the same time, people were aware that he wasn't going to put his name to anything that was halfhearted."

When the first Led Zeppelin album hit the streets in January 1969, it finally enabled Jimmy Page to display his incredible versatility as a musician. Aside from producing, as well as writing the bulk of the material, he delivered some superb guitar in a wide variety of styles: from the electrifying energy of *Communication Breakdown*, to softer acoustic and pedal steel and his trademark violin bow antics.

"I just love every aspect of guitar playing."



Bob Leafe

Page at work: Hopefully, this scene will be repeated often with The Firm.

"I just love every aspect of guitar playing," he claims. "And I try to play a little bit of everything."

On the ensuing Zeppelin outputs, Page had little difficulty in maintaining his high standards. He also developed a close songwriting relationship with Robert Plant, which resulted in such masterful efforts as *Stairway To Heaven*. Like Robert, Jimmy is extremely proud of that composition and says, "That really sums it all up. It's such a glittering thing and was put together in such a way as to musically bring in all the fine points of the band in its construction."

Following the emergence of Zeppelin's fourth LP in October 1971, the band began to pace their activities in a more relaxed manner and subsequently issued new product at two year intervals. **Houses Of The Holy** came out in 1973 and was followed two years later by the ambitious double studio package **Physical Graffiti**. The latter was the group's first release on their own Swan Song label. The enterprise had been formed in '74, with Bad Company's debut effort providing them with their first hit. The label later signed acts like Detective, the Pretty Things and Dave Edmunds.

"We wanted to try and keep it a family affair," states Jimmy, "although I know that's looking at it idealistically. All the bands that were signed to the label were agreed upon by a group decision. Essentially, the whole idea was, that as an artist, one could have more control over one's destiny."

1976 saw the release of **Presence**, together with the live soundtrack for **The Song Remains The Same**. The following year, Zeppelin embarked on a marathon U.S. tour, but the dates had to be cut short after Robert Plant's five-year-old son Karac died of a mysterious stomach virus. The group members subsequently went their separate ways and it wasn't until December '78 that they reunited at Abba's Polar Studios in Stockholm to start work on a new record.

The studio sessions in Sweden were to produce the LP **In Through The Out Door**. As Jimmy reflects, "It was a case of wanting to try a new approach to a lot of things. The environment was new and one was practically a prisoner in the studio. It was more of a working situation than a recreation ground. We went in there with a project in mind — I'm not saying we had a job to do — but we knew what we were after."

The actual release of **In Through The Out Door** was held back to coincide with two giant outdoor shows at Knebworth Park, England, which the group had lined up for August 1979. After a two year hiatus, fans were obviously hoping these dates might mark Zeppelin's return to the touring circuit.

Led Zeppelin performed in front of almost 300,000 people at Knebworth but over the next few months they seemed to be going back into hibernation. Many wondered whether they would ever work again. Was it the end? Or was it just another 'rehabilitation period?' Only time would tell.□

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The Jimmy Page Story continues next month, as we focus on the final days of Zeppelin, and Jimmy's re-emergence with The Firm.

Y&T

in rock they trust



Y&T (left to right): Phil Kennemore, Joey Alves, Leonard Haze, Dave Meniketti.

Years Of Hard Work Finally Pay Off For Bay Area Metalmen.

by Andy Secher

"It's about time," Y&T's Dave Meniketti declared with a smile as he surveyed the latest chart position for Y&T's album, **In Rock We Trust.** "We've waited a long while to get some recognition, and now that it's here we're going to make the most of it. Y&T is a great rock and roll band, and we're not about to shy away from proving it to anyone who wants to listen. If you like rock and roll, there's no way you're not going to like us."

The success of **In Rock We Trust** in many ways vindicates nearly a decade of hard work put in by Meniketti, bassist Phillip Kennemore, guitarist Joey Alves and drummer Leonard Haze. To the band, the album's title is more than a saying, it's a way of life.

"We truly do believe in rock and roll," Meniketti said. "We've placed our trust, as well as our lives behind it. To us there's nothing more important than getting on stage and playing some of the hottest, loudest music you can hear anywhere. Y&T isn't into trends or jumping on bandwagons. We were playing heavy metal long before it was hip, and we'll be playing it long after the media starts calling us dinosaurs."

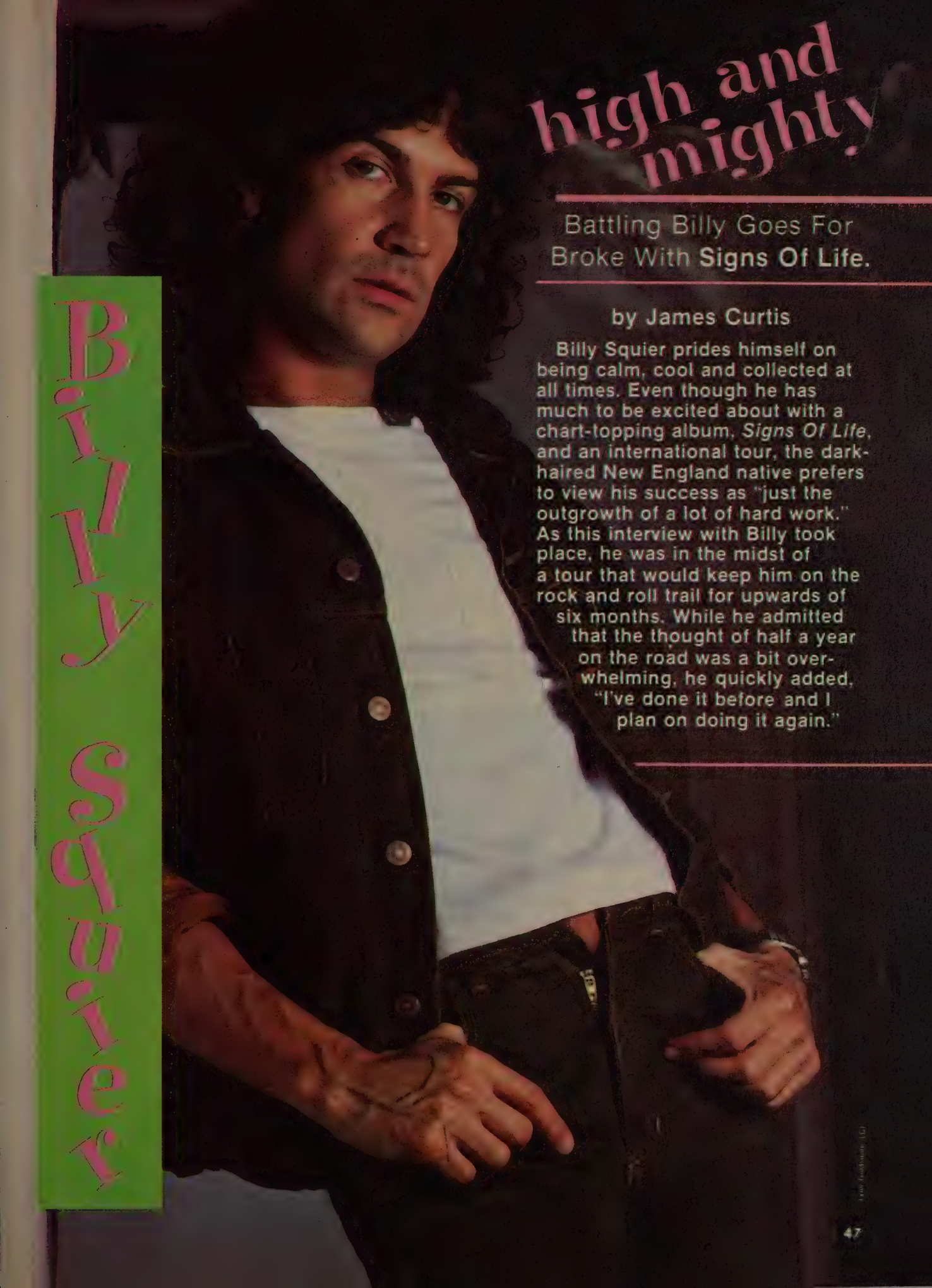
It's hard to imagine the press turning on a band that has managed to produce some of the hardest rocking, accessible metal music of the last 10 years. From their early efforts under the moniker of Yesterday & Today, through such Y&T classics as **Black Tiger** and last year's **Mean Streak,** Meniketti's flair for balancing heavy-handed riffs with a melodic pop sensibility has made Y&T one of the most respected groups on the American hard rock scene. Now, with **In Rock We Trust** further solidifying the band's position in the hard rock field, it seems that Y&T is intent on proving, as their song says, *Rock & Roll's Gonna Save The World.*

"We've been all over," Meniketti said. "We've toured Japan, and we played with Van Halen, Motley Crue and AC/DC at England's Castle Donnington Festival. It's amazing how rock and roll translates into every culture. The fans in the Orient go just as crazy as the folks back home in San Francisco. They just can't get enough rock and roll. At the moment there are literally hundreds of heavy metal bands on the road. That's great. At one time we could hardly book a tour because there were so few metal bands around — especially in America. Now, with L.A. becoming a metal hotbed, there are rock and roll bands everywhere.

"When I look back over the years it seems strange," he added. "Van Halen was our opening act on the night they got signed, and Motley Crue opened for us when they played their first L.A. gig. We saw what was happening to our opening acts, so this time we said, 'Hey, let's open for ourselves. That way we're guaranteed to be successful.' So far, it's worked like a charm."

With such tracks as *Don't Stop Runnin'* and *Lipstick And Leather* drawing wide spread attention on both radio and video levels, Y&T have finally managed to break out of the "also ran" category that plagued them for so long. As a startling example of the band's commercial progress, it must be noted that no Y&T album ever climbed into **Billboard's** Top 100 prior to **In Rock We Trust.** That album entered at 97 before beginning its move to the top. As Meniketti stated, the group's rapid growth is both hard to believe and explains.

"I wish I could put my finger on why this album's happening when some of the earlier ones didn't," he said. "If I could figure that out I'd be the president of a record company instead of a musician. We've been as surprised as anyone by how well the album's done. I expected it to be our most successful album ever, but I didn't anticipate things happening as fast as they did. When the record took off, it was one of the biggest thrills of my life. It was like everyone out there was saying to me, 'Hey Dave, you're right. Y&T is a great band.'" □



high and mighty

Battling Billy Goes For Broke With **Signs Of Life.**

by James Curtis

Billy Squier prides himself on being calm, cool and collected at all times. Even though he has much to be excited about with a chart-topping album, *Signs Of Life*, and an international tour, the dark-haired New England native prefers to view his success as "just the outgrowth of a lot of hard work." As this interview with Billy took place, he was in the midst of a tour that would keep him on the rock and roll trail for upwards of six months. While he admitted that the thought of half a year on the road was a bit overwhelming, he quickly added, "I've done it before and I plan on doing it again."

Billy Squier

Hit Parader: You disappeared from the scene for a long time following the release of **Emotions In Motion.** Why did it take more than two years for you to finish **Signs Of Life?**
Billy Squier: I never planned for the time between albums to be that long. Originally I had anticipated to start recording **Signs Of Life** in October, 1983, with Mutt Lange producing. But Mutt was involved with finishing the last Cars' album, so he was delayed a few months. Then in December, when I felt sure we were ready to proceed, I got a call from Mutt, who told me he couldn't work on my album. That floored me. I hadn't even considered working with anybody else. So I had to spend more time looking for a producer who had some understanding of who I was and what I wanted to do musically.

HP: You ended up using Jim Steinman as your co-producer. Many people would consider that a somewhat unusual choice considering he is better known for working with people like Bonnie Tyler and Meat Loaf rather than hard rockers.
BS: Initially, I had my doubts about Jim as well. But I admired his past work and thought he could bring a richer, fuller sound to the album. Any producer who works with me has a very specific function. They're not there to make their album with me; they're there to help me make my album. Jim understood that. He was willing to concentrate on what he does best and leave me to make the kind of music I wanted.

HP: How did Steinman's presence change the sound of **Signs Of Life?**
BS: The album has a lot more depth and subtlety than **Don't Say No** or **Emotions In Motion.** It's still very much a Billy Squier album, but there is a definite growth process going on, and Jim helped that process immeasurably. He's an amazing guy because he tends to be as enthusiastic about a project as the artist involved. I found that to be a very appealing quality.

HP: Do you feel **Signs Of Life** is your most personal album?
BS: I've always used songwriting as a release. It's a very cathartic process for me, so all my albums have explored aspects of my personality. This album may be a little more personal, but it's hard for me to measure things like that. For me every song and every album is revealing and self-analytical.

HP: Do you feel more pressure with each album you record? Do you have to make a better record than the one before it?
BS: You always want to make the best record you can. I happen to like all my albums. They each cover slightly different artistic terrain, yet they each are unquestionably my albums. If you put one on your stereo you're not going to have to sit around trying to figure out whose album it is. I feel very comfortable making music, so in that regard I don't feel much pressure; I know I'm good at what I do. But when things don't go the way you want them to — like the situation with Mutt — you can begin to question why you're still in this business.

> "I find heavy metal bands like Quiet Riot or Judas Priest very one-dimensional."

HP: You say that you know you're good at what you do. Do you ever have doubts about your talent?
BS: I've always been cocky, but I don't think that's necessarily a detriment. Any artist who has to get in front of thousands of people and perform needs a certain degree of ego. I hope I come across as a regular guy, because that's what I am. But I really don't have any doubts about my talent when it comes to writing songs and performing.

HP: Does the pressure of being a rock star ever begin to bother you?
BS: I love it, I really do. A lot of people think I happened to burst on the scene with **Don't Say No** three years ago. The truth of the matter is that I've been playing in bands since the late '60s, and I've been recording for a decade. I've paid my dues, so now I'm fully enjoying the benefits of success. If you've struggled for a long time, when the breaks finally come your way, you have to enjoy them. I still get a thrill when people ask me for an autograph or tell me they like my music. To me, that's what rock and roll's all about.

Ross Marino



HP: You have a reputation for being a sharp businessman as well as a great rocker. How do you blend the two?
BS: There's no reason you can't be an artist and a businessman at the same time. People who feel they can't, are only cheating themselves. Yes, I keep track of the T-shirt sales at the shows and settle the box office receipts after the performance. It's not that I don't trust the people around me, they're all great, but I like to feel involved with all aspects of my career.

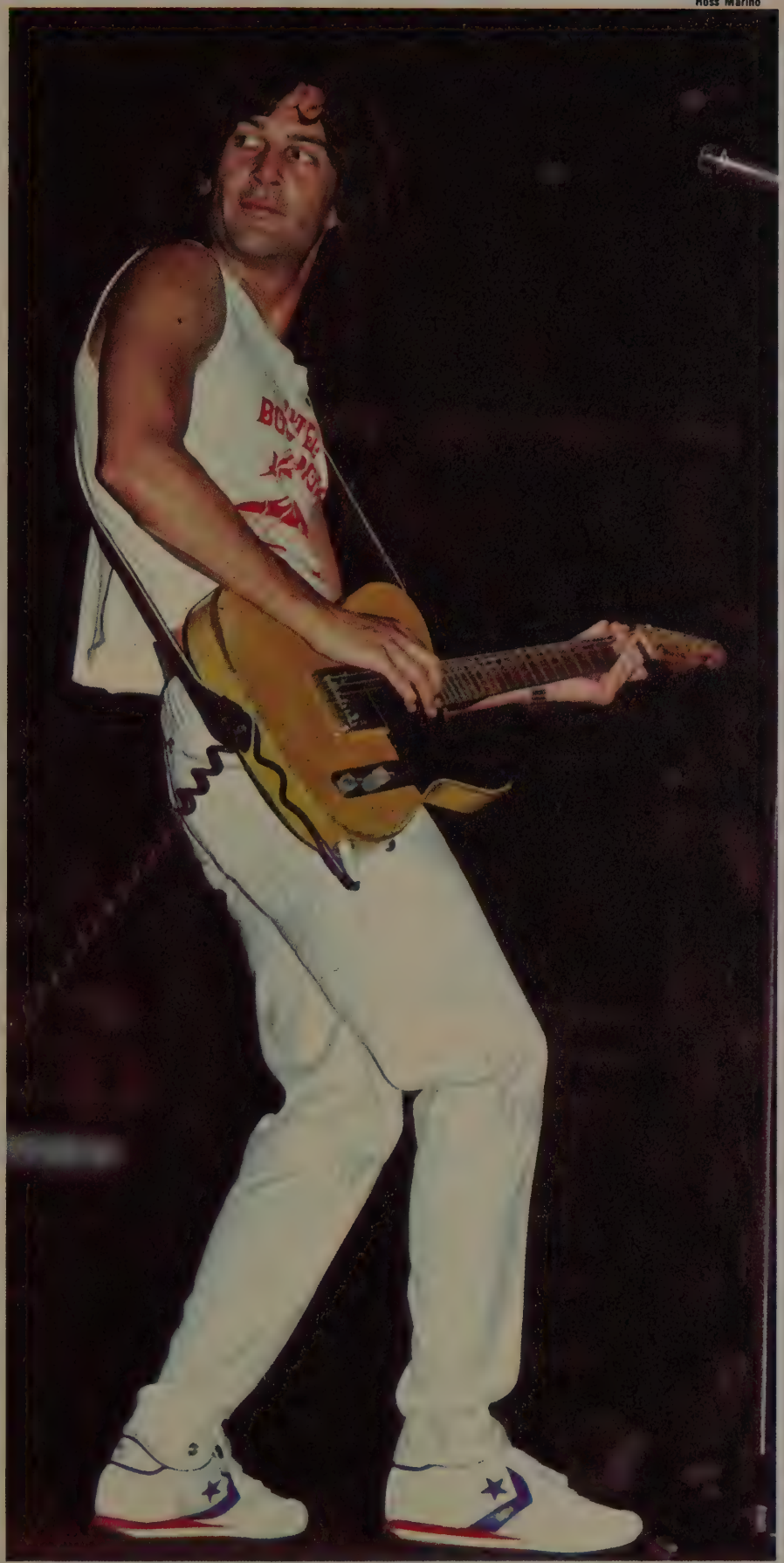
HP: Is it true that you actually receive extra money from promoters if they misspell your name on the marquee?

BS: Yeah (laughs.) We have it in the contract that, if by accident, they have BILLY SQUIRE on the marquee instead of SQUIER, I collect 10 percent of the gross receipts. I've made a lot of extra money that way. Usually I'll send one of the road crew over to the hall early to check things out. He has a little camera with him, and if he sees something wrong, he takes a picture. He'll get a cut of the bonus — that way we keep everyone on their toes.

HP: How do you feel when you're lumped with a lot of heavy metal artists? Do you classify yourself as a metalist?
BS: I don't consider myself heavy metal at all. I'm actually closer in spirit, if not in sound, to what Van Halen is doing. They're not heavy metal either. I find heavy metal bands like Quiet Riot or Judas Priest to be somewhat one-dimensional. That's why there's such a rapid turnover in that field. Last year Quiet Riot was hot, this year it's Twisted Sister, next year it'll be somebody else. The bands that seem to stay on top tend to have a lot of diversity in their music. I'm not saying that there's anything wrong with heavy metal — it serves its purpose. It's just not the way I perceive my music. I like to think of myself as a rock and roll performer. I don't want to put any limitations on what I can do.

HP: How satisfied are you with your career at this point?
BS: I'm very happy. There are a few things I'd still like to achieve, but I have no complaints. I've learned to accept things for what they are and enjoy them. I'd like to get into the movies and maybe I'd like to start producing other artists, but I'm not about to give up my own recording career. It's the most important thing in my life. □

Ross Marino



Billy Squier: "All of my songs are very cathartic; they reveal a great deal about me."



HIT PARADER

Judas Priest





Kevin DuBrow: "I go insane onstage."

Paul Natkin/Photo Reserve

full speed ahead

Noize Boys Prove To Be In Perfect Health With **Condition Critical.**

by Dan Hedges

"My biggest problem is that people expect me to be a jerk," Quiet Riot's Kevin DuBrow says, peering suspiciously into the sandwich just delivered to his New York hotel room. He's talking about the trials of celebrity; of dealing with preconceived notions during the meeting and greeting and pressing the flesh that's as much a part of "Rock Stardom" today as the actual performance.

"Even if I don't turn out to be a jerk, they're already acting like I'm *gonna* be one," the vocalist goes on. "So I start treating *them* like jerks because they've started treating *me* like a jerk because they *expect* me to be a jerk."

But then, Quiet Riot aren't asking that anyone take them or their highly commercial brand of heavy rock dead seriously anyway. Unlike much of the competition, DuBrow guitarist Carlos Cavazo, bassist Rudy Sarzo and drummer Frankie Banali aren't copping their riffs from the Dark Side of anything. There's neither the meaning of life nor the password to hell lurking in their repertoire. No mechanical skulls. No corpses named Eddie. No leather-and-studs damsels carving the guitarist's name into their thigh as a mark of undying affection. It's just good, lucrative fun. Or as DuBrow insists, "It's show business." It's not meant to be heavy. Besides, with the multi-uranium **Metal Health** and **Condition Critical** to their credit, a fistful of hit singles, and a currently-in-progress arena tour of North America, Quiet Riot feel they shouldn't have to defend themselves to anybody.

But it's rough; the boys get a lot of heat. Suspicious of "instant" success, critics have zeroed in on the cover versions of two Slade classics (*Cum On Feel The Noize* and *Mama Weer All Crazee Now*) that are the cornerstones — and best-known items — on the band's two albums. If there's something tacky about retreading someone else's brief moment of rock and roll glory (especially when your "new" treatment of the tune isn't all that different from the original), DuBrow doesn't care, he shrugs it off.

"As I remember, the Stones' first two singles were cover songs — Chuck Berry and Buddy Holly," he declares. "Even the Beatles did a few covers. The climate has changed now. Most bands *are* doing all original stuff. Here you're talking about one song by Slade as opposed to nine other songs by Quiet Riot — our record buying public isn't going to sit there and look at the credits. Most of them don't even know who wrote *Feel The Noize* anyway."

The band aren't surprised that their

Quiet Riot



Neil Zlozower

"I hate when people treat me like a jerk."

"overnight," first-shot-out-of-the-box success attracted a swarm of skeptics along with the converts. A successful debut is the toughest act to follow, and DuBrow readied himself for the worst during the preparation of **Condition Critical**. "People were going to slag us on this album no matter what we did. They *love* to tear you down once you're up there. So they look for things — like Quiet Riot don't write songs, they write singles.

"When I write songs, I don't write them as singles. I wrote six tunes on **Condition Critical**. I wrote *Party All Night* and *Stomp Your Hands Clap Your Feet*. But they're not obvious singles. Even if they are, we had a *more* obvious one to start the ball rolling. *Mama* is a natural single."

Listening to the radio the other day, DuBrow heard Van Halen's *Panama* come blaring over the airwaves. "That's not a single at all," he says. "It was only successful because they'd had such a huge hit with *Jump*. It was similar with us: *Bang Your Head* went to number 23 in the Top 40. That wouldn't have even gotten into the Top 100 if *Feel The Noize* hadn't been such a big hit, even though *Bang Your Head* is a better record. It's got that crunch we're known for."

On the other hand, Quiet Riot are no fools. They know they've got to cash in on their incredible success: "Since we've sold 5 million records, we've *got* to think about business to an extent," DuBrow says. "That was also one of the reasons for *Mama*, but in all honesty, the kids like it. It's a very Quiet Riot type of song. If we would have done *My Generation*, it would have sounded like Quiet Riot doing a Who song, as opposed to Quiet Riot doing a Quiet Riot song. I've *never* been fond of cover versions, but a good song is a good song. Always."

And Quiet Riot's songs are good. So much so that they put the lyrics on the album sleeve, something "rock bands never do." Still, DuBrow admits that at first, "I was against putting lyrics on the album. Everybody said, 'You write funny lyrics.' Not good. Funny. I said, 'The press is going to tear us apart because of that.' Frankie and Spencer (Proffer, their producer) said, 'Hey, understand something, they're going to tear us apart no matter *what* we do.' I thought, 'That's true.' And *then* they told me, 'You've trashed all these groups, and now you're worried about who's going to slag *you*? Is this the Kevin DuBrow *we* know?'"

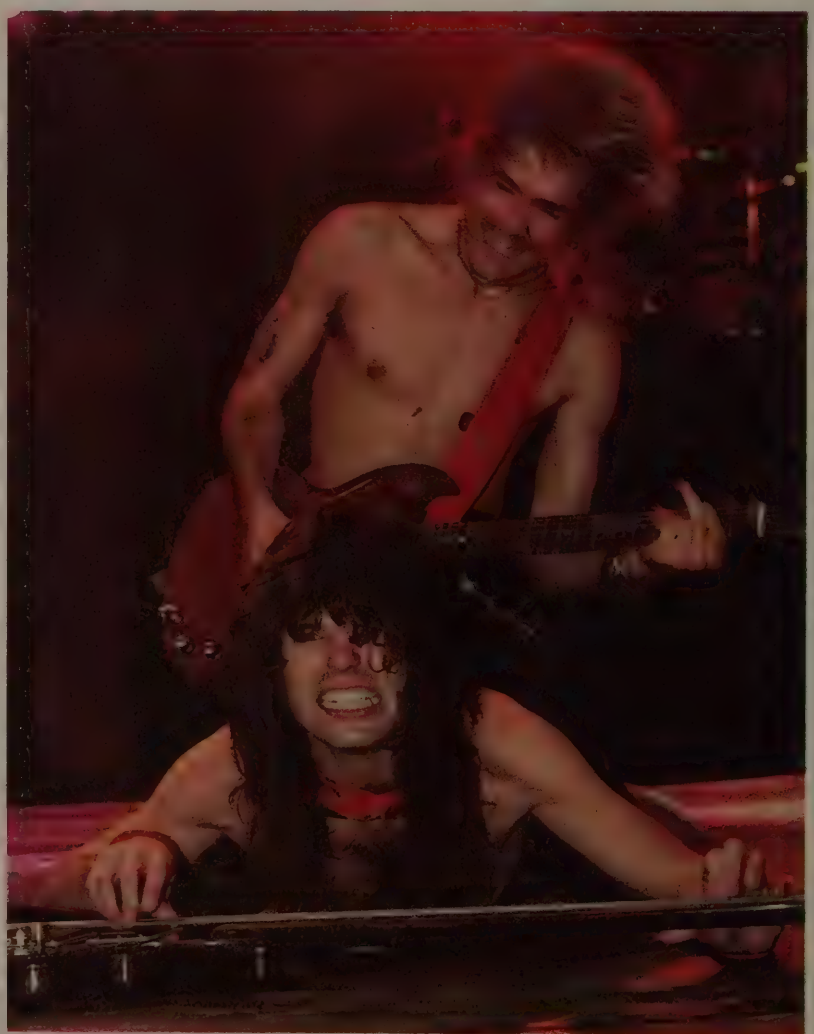
The DuBrow they know has finally learned it's sometimes better to keep his mouth shut — a case of belated wisdom now that he's got half the bands in America ready to rearrange his profile should he happen to stroll into the wrong bar. "Someone will say to me, 'What do you think of these heavy metal groups?'" he says. "And I'll go, '*I hate* heavy metal.' Why? Well, for one thing, you've got groups who can't play their way out of a paper bag. And I was stupid enough to name names." DuBrow grins... "Like Motley Crue."

After dragging around the Southern California club circuit for the better part of a decade, DuBrow is hardly a classic overnight success. That he and Quiet Riot clicked is something he chalks up not so much to blind destiny, but to simple luck. "There was a gap when the Who and Led Zeppelin retired," he explains. "When we hit it big, Van Halen hadn't done anything for a while, so there really wasn't anything happening as far as a four-piece band. People get off on groups of our format and genre, and have throughout rock history. Zeppelin, the Who, Van Halen... They *needed* one — there wasn't anything around, and we happened to be there and said, 'Here, take *us*. Bang your head with us.'"

One of the ingredients that's helped make it work has been Quiet Riot's on stage "party vibe," which DuBrow stresses is purely accidental, not calculated. "There were certain things we did on the last tour without realizing it," he says. "That 'It's okay to get crazy' business. We'd gone off on a trip, and though we didn't do it intentionally, people picked up on that really heavily. With the new album, I wrote the words and we handled certain aspects of the video production with that in mind — with the concept that the people gave us. Originally, we went out there kind of vaguely, but over the course of the first tour, *they* gave us our image."

Problem is, with their in-progress bus trek, and album number two stoking the fires under the party, the band can't ignore the specter of album number three looming just around the bend. Can the boys from L.A. sustain the pace? In the end, are Quiet Riot doomed to be two-hit wonders? A flash in the pan? A scribble in the margin of 20th century civilization?

"I avoid thinking about it," DuBrow says into his sandwich, obviously deciding it wasn't worth nine bucks. "But I'm a great escapist. Quiet Riot is like that. Pure escapism for pure escapists."□



Paul Natkin/Photo Reserve

Carlos Cavazo (top) and Rudy Sarzo: "We'll do anything to get the crowd going."

How To Be A Rock Photographer

The Secrets To Being A Professional Photographer.

by Jodi Summers Dorland, *Hit Parader* Photo Editor

Here at *Hit Parader* we get many submissions each month from readers who want to become rock and roll photographers. People figure it's an easy way to make money and hobnob with their favorite celebrities. Believe it or not, rock photography isn't as easy, or as glamorous as it may seem. It's expensive, takes long hours, there's tough competition, and once you finally begin getting your photos published, the artists always complain that the pictures aren't flattering enough to meet their egos.

But, for those of you who remain undaunted and want to try your hand at concert photography, here are the basics. It won't give you the natural talent it takes to become a great photographer, but it will teach you the essentials ... the rest is up to you.

1) Equipment — To start off, you need a 35mm camera plus a telephoto lense or two. Depending upon your distance from the stage, anything between a 50mm to a 200mm lense will do. If you want to shoot color film, you're also going to need a powerful flash, since most magazines, like **Hit Parader**, only accept Kodachrome transparencies. (Ektachrome film tends to throw off skin tones, resulting in an unnatural color balance; and higher ASA films are too grainy for professional use.)

If you haven't done much concert photography, it might be wiser to start with black and white — a 400 ASA film such as Tri-X will do. Black and white is suggested for beginners because you don't have to worry about a flash in addition to focusing, f-stops and shutter speeds. Plus it's cheaper to buy and have developed.

2) Shooting — Most professional photographers are able to get photo passes which allow them to shoot right in front of the stage. But those are the people with proven track records. If you call up Van Halen's or Def Leppard's record company and tell them you want to photograph the band when they come to your town, they're probably going to laugh in your face. So, for a beginning photographer there are two ways of approaching the situation. First you can start off by shooting the smaller bands who are playing local clubs. That way, if you get there early, you won't have any problem getting close to the stage. And you never know when a small band is going to become popular. Remember, Ratt and Motley Crue were bar bands not that long ago.

Your second option is to shoot a big arena show — which is a good deal more difficult. You have to get situated as close to the stage as possible, and if there are camera restrictions, you have to find ways of sneaking your equipment into the venue. But getting your equipment in is the easy part. You've got to be able to maneuver yourself around all of those overly enthusiastic fans up front and get a clear view of the stage. Then you have a split second to check your light settings, focus and shoot — all before the artist moves.

3) Composition — Magazines are looking for exciting shots. Remember, no one wants to see Rob Halford with a microphone in his face — they want to see the intense look he has when he executes one of his ear-piercing screams. In your photos you need to show as much of the artist's face as possible, if you can get him looking straight at you, it's a big plus. And ... if the artist is playing an instrument, you also want to see what he's playing and how he's playing it. Third, make sure the photo is interesting, something you would hang on your wall and your friends would say, "Wow, isn't that a great shot."

Okay, you've got the basics, now here's your chance. **Hit Parader** is running its first annual photo contest. Prizes will be awarded for the best shots in color as well as black and white — plus the top winners will have their photographs run in an upcoming issue. All entries must be received by February 1, 1985, and become the property of **Hit Parader** magazine. We can't return the photos to you. Make sure your name, address and phone number is on every shot. Only amateurs may enter. □

Send all entries to: Hit Parader Photo Contest, Hit Parader Magazine, Charlton Publications, Charlton Building, Derby, CT 06418. Good Luck.

Paul Natkin/Photo Reserve



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Krokus wild in the streets

Swiss Rockers Rise To Top Of Rock Pile With **The Blitz**.



by Dave Young

With the release of *The Blitz*, Krokus have finally established themselves as one of the most successful bands in heavy metal. For years they were derided as being merely a carbon copy of such metal monsters as AC/DC and Judas Priest, yet now Krokus has cast aside their cloak of anonymity to emerge as a band possessing a large degree of musical creativity and hard-edged rock energy. As this interview with vocalist Marc Storace and guitarist Fernando von Arb took place, the Swiss quintet were in the midst of their first headlining tour of America.

Fernando and Marc: "As far as Krokus is concerned, all's right with the world."

Robin Kaplan/Retna LTD.



Krokus (left to right): Mark Kohler, Fernando von Arb, Andy Tanas, Jeff Klaven, Marc Storace.

Hit Parader: Has success placed any new pressures on Krokus?
Fernando von Arb: None that we can't handle. We've waited seven years to be in the position where we could play the big arenas in America, so we've had a long time to plan for it. The success of **The Blitz** is nothing we didn't anticipate. Our last few albums have sold very well — in fact **Headhunter** recently went gold — so it's not like we've become big overnight.
Marc Storace: The only pressure we're feeling now is how we're going to be able to satisfy all the beautiful women who come backstage after the show every night. After all, we have our image to maintain.

HP: Speaking of Krokus' image...sex seems to play a big role in your musical approach. Would it be safe to say that everything Krokus does has a sexual overtone?
MS: I don't know if everything does — but most of what we do has something to do with sex. We're a very sexual band. When we're on the road, having sex is one of the things that keeps us going. We get criticized sometimes for being a little too blatant; people kept saying, "Did you have to call your last album **Headhunter?**" But to us rock and roll is a lot of fun, and we want everyone to see it that way.
FvA: Hard rock music has always been sexual in nature. In Europe we play almost exclusively to teenage boys who are filled with sexual energy. At least in America we attract as many women to our shows as men, which makes things more enjoyable for us.

HP: Unquestionably, Krokus has a different attitude toward music than most other bands. Does the fact that the group originated in Switzerland have anything to do with that?
FvA: I doubt it. We were exposed to the same records as the musicians in London or New York. The only thing we might have missed was seeing as many live acts. I remember when Led Zeppelin came to Switzerland in the early '70s. It was like the second coming. Everyone in the nation went crazy for weeks before the gig. We all have that special attitude toward rock because we know how important it can be in someone's life.
MS: I'm from Malta. I didn't make it to Switzerland until my late teens. But I lived in London for a while when I was still quite young, so I was exposed to the music scene there. When music is everywhere, you can easily take it for granted. Krokus does everything in our power to be a little different and special because we never want to be taken for granted.

"We feel the pressure to satisfy all the beautiful women who come to our show."

HP: With an album title like **The Blitz**, it's hard to believe Krokus will ever be overlooked or taken for granted.
FvA: Blitz is the German word for lightning. Originally, we were going to call the album **Midnight Maniacs** after one of the songs on the LP, but when we decided to record *Ballroom Blitz*, which was the last track we did for the album, we thought the name **The Blitz** was perfect. It had the power and the imagery which fits us well.

HP: Why did you decide to record *Ballroom Blitz*, a decade-old song written by the Sweet?
MS: We've always liked the Sweet, and *Ballroom Blitz* was a song we all enjoyed when we were growing up. A lot of hard rock bands like Quiet Riot and Judas Priest have done cover songs, so there's nothing wrong with it.

FvA: Believe it or not, the song you hear on the album was a jam. When we finished recording the album, we all got together to have some fun. We started playing *Ballroom Blitz* because we all knew it. Someone turned the tape machine on, and when we heard the playback we said, "We've got to have this on the record."

HP: As always, there have been some changes in the band's lineup. Will you explain how the current version of Krokus came together?
FvA: We fired our old bassist Chris von Rohr after we finished the **Headhunter** tour. Chris is a very nice guy, but he can't play bass. We knew we'd need better musicians if we hoped to fulfill our dreams for Krokus. Originally, we shifted Mark Kohler, who was our rhythm guitarist, over to bass. We recorded the album that way. Then we decided the best thing to do was find a bassist for the tour and shift Mark back to guitar. I enjoy playing guitar with him on stage, and I didn't want to tour with only one guitarist — it would have made our sound too thin. That's when we hired Andy Tanas, who was an old acquaintance of our manager, Butch Stone.
MS: We've also hired a new drummer, Jeff Klaven. He was working with our old guitarist Mandy Meyer in the band Cobra. When they broke up, we thought Jeff would fit in the band. We're happy with the way Krokus sounds at the moment. The tour is going well, and **The Blitz** has become our most successful album. As far as Krokus is concerned, all's right with the world. □

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor **by Andy Secher**

Wrathchild, Stakk Attakk

Picture England's answer to Motley Crue; mounds of bleached hair, studs and leather galore. Now take it one step further. What you get is Wrathchild, a band who seem intent on taking "poseur metal" to new levels of wretched excess. On their debut album, **Stakk Attakk,** these British bashers thankfully do show that there's more to their appeal than their outrageous image. On such tracks as *Too Wild To Tame, Trash Queen* and *Law Abuzer* Wrathchild show that their hard driving sound can overcome an image that in the words of the late Bon Scott is "a touch too much."
Rating: **

MainEEaxe, Shout It Out

MainEEaxe have emerged as one of the most promising English hard rock bands of the last year. Guitarist Zeff Stewart, vocalist Mick Adamson, drummer Doc Simpson and bassist I.J. Greensmith have created a sound that mixes macho bluster with just enough pop appeal to make their music both interesting and exciting. On their album **Shout It Out,** the boys perform a series of tight, melodic headbangers like *Run To The Angels* and *Gonna Make Your Rock* that state their claim to future stardom loudly and proudly.
Rating: ****

Sortilege, Metamorphose

France's hottest new hard rock band, Sortilege, have unleashed their latest dose of metal mania with **Metamorphose.** While the French vocals of Christian Augustin may leave many fans with an uneasy sense of missing out on something, the lethal double guitar attack of Stephane Dumont and Didier Dem more than compensate for his lyrical deficiency. Sortilege is apparently a band content with their top ranking in French hard rock society, and have no desire to expand to larger markets. Yet their full power efforts will please headbangers everywhere, no matter what language you may speak.
Rating: ***

Blizard Of Wizard, Blizard

The Japanese continue to produce some of the finest heavy metal bands around. In the wake of such metal merchants as Bow Wow, Loudness and Earthshaker comes Blizard Of Wizard, a band destined to follow Loudness' lead in breaking through on the mass metal market. With tracks titled *Love With The U.S.A.* and *Liberty,* it's apparent that this Tokyo-based quintet have set their sights on American shores, a fact that should make us all very happy.
Rating: ****

Lizzy Borden, Give 'Em The Axe

The West Coast heavy metal scene continues to produce a wide variety of talented groups. Paramount among these acts that have risen in the wake of Quiet Riot, Motley Crue and Ratt are Lizzy Borden who mix a variety of bizarre stage antics with a powerhouse metal sound. As shown on the group's debut EP, **Give 'Em The Axe,** guitarists Gene Allen and Tony Matuzak, bassist Mike Davis, drummer Joey Scott Harges and vocalist Lizzy Borden have the talent to join their better known L.A. brethren at the top of the charts.
Rating: ***

We wish to thank the Record Exchange, Inc. (1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597) for supplying the albums reviewed in this column. The Record Exchange can be contacted at the above address or by calling (415) 930-7878. Free catalogue available. □



Lizzy Borden: Bizarre stage antics and a powerhouse metal sound.

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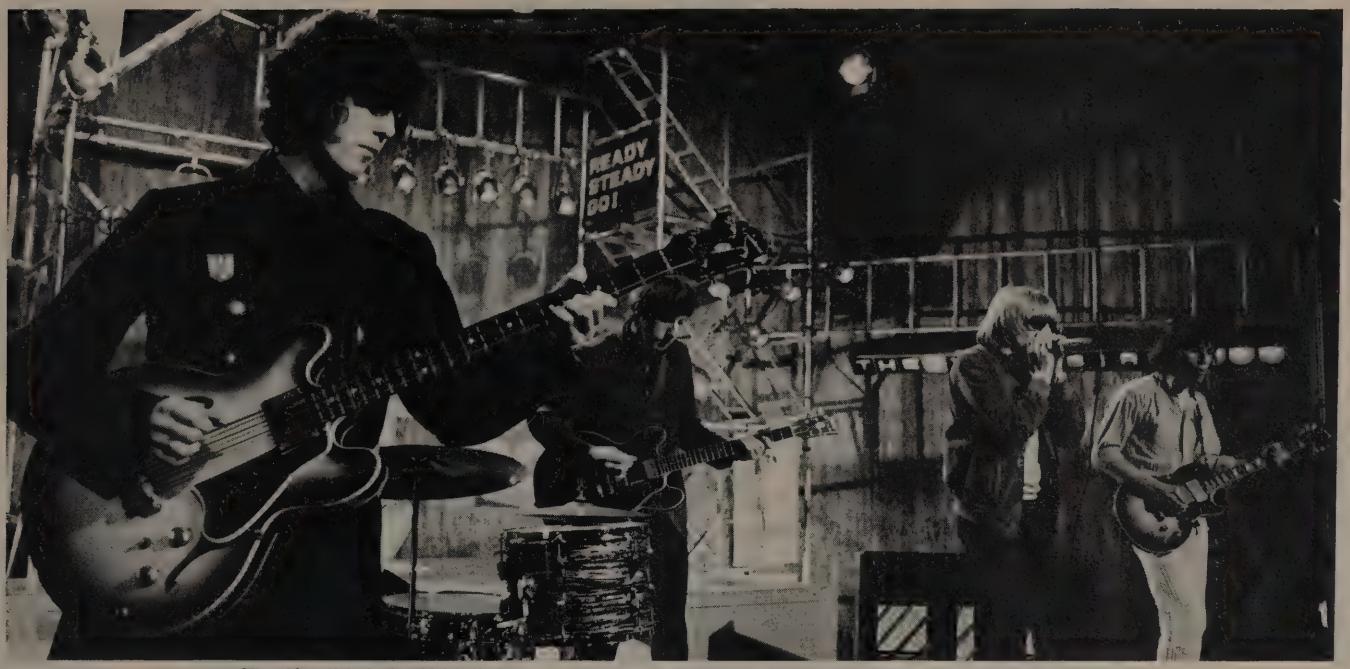
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My favorite heavy metal videos are: _____

_____

by Andy Secher

The YARDBIRDS



The Yardbirds in 1968 (left to right): Jimmy Page, Chris Dregja, Keith Relf, Jeff Beck.

In terms of sheer creative energy, the Yardbirds remain the ultimate rock and roll band. Featuring an all-star lineup that at one time or another included such guitar legends as Eric Clapton, Jeff Beck and Jimmy Page, the Yardbirds were able to blend the raw emotions of the blues with an unerring rock sensibility to create a sound that represented the first flowering of both heavy metal and power pop.

Formed in London during the fall of 1963, the Yardbirds were originally known as the Metropolis Blues Quartet, a band that featured guitarist Anthony "Top" Topham, vocalist Keith Relf, bassist Paul Samwell-Smith, drummer Jim McCarty and rhythm guitarist Chris Dreja. Within months of their formation, however, Topham was replaced by a young guitar whiz named Eric Clapton, and the name Metropolis Blues Quartet replaced by the Yardbirds — with that the band's popularity soared. Relying almost exclusively on American blues records for material, the Yardbirds soon replaced the Rolling Stones as the house band in England's infamous Crawdaddy Club.

"Those were great days," Clapton stated a few years ago. "We were totally committed to the blues, and it was a gas. We toured Europe with Sonny Boy Williamson, and we really felt that we were a blues band. That's before things started to go awry."

Clapton's dissatisfaction with the Yardbirds stemmed from what he viewed as "the growing commercial feel" of the band. While he played on the band's first album and single, both entitled **For Your Love**, his days with the Yardbirds were soon numbered. When Clapton split from the group to seek "a purer blues sound" with John Mayall's Bluesbreakers, the band at first attempted to recruit noted session guitarist Jimmy Page to fill the vacant slot. Due to his ill health, and the fact that he was earning a small fortune playing sessions, Page refused, recommending a friend, Jeff Beck, to be the band's new axe slinger.

"I had known Jeff for awhile at that time," Page stated. "He was very respected, and I thought he would fit in. Quite honestly, I had little interest in joining a band at that time."

With Beck aboard, the band effectively dropped their blues veneer, and pursued the pop/rock vein opened up by the success of *For Your Love.* They began cranking out a string of Top 10 singles like *Heart Full Of Soul, Still I'm Sad* and *Shapes Of Things* which mixed Beck's "rave up" guitar work with Relf's spirited vocals. Despite their success, other problems soon developed within the band. Samwell-Smith quit the group because he had no desire to tour. Once again Jimmy Page was asked to join. This time he agreed, first picking up Samwell-Smith's bass before switching to guitar a short time later.

"That's one of the things people don't often remember," Page said. "They think I've always played guitar — they forget that I played bass with the Yardbirds before Chris (Dreja) agreed to switch with me. I enjoy the bass, but my first love has always been the guitar. Also, I wanted the opportunity to play alongside Jeff."

Unfortunately, the "dream" band featuring Beck and Page was short lived. Following the recording of the single *Happenings Ten Years Time Ago,* Beck became ill, and Page switched to solo lead guitar duties. Beck did, in fact, return to the band for a short time following his recovery, but the mercurial skills of Page and Beck never jelled the way both had hoped, and the latter soon left to form his own Jeff Beck Group.

By 1967, the end of the Yardbirds was already in sight. The constant changes in personnel had sapped a great deal of energy from the band's sound, and despite the efforts of noted producer Mickie Most, the band recorded a disappointing finale, **Little Games,** which, due to its haphazard content, was not even released in many parts of the world. In July, 1968, the Yardbirds were officially disbanded, with the band's name and touring schedule left in the hands of Mr. James Patrick Page. The ever-enterprising guitarist, realizing the possible financial benefits of the Yardbirds name, put together a "New Yardbirds" comprised of vocalist Robert Plant, drummer John Bonham and bassist John Paul Jones — a conglomeration that would soon rock the world as Led Zeppelin.

"Zeppelin really was an extension of the Yardbirds in so many ways," Page said. "We took the name at the beginning, and we even used a bit of the material, but I could see that bigger things were on the horizon. The Yardbirds were a great band for their time, but their time had passed."□

the metal avengers

German Quintet Prepare To Release Next Stateside LP.

ACCEPT

by Jodi Summers Dorland

1984 will be remembered as the year the Germans conquered America. The Scorpions catapulted to the top of the charts with **Love At First Sting** and Accept launched their initial U.S. attack to cheering hordes of metal addicts.

"The people here are open minded to everything," comments Wolf Hoffman, one of Accept's guitar twins. "We were surprised how the fans 'accepted' us here. A lot of people, more than we thought, knew about our music and came to our concerts."

For Hoffman, his string slinging "brother" Jorg Fischer, vocalist Udo Dirkschneider, bassist Peter Baltes and drummer Stefan Kaufmann, the positive response has meant a lot — you see Accept has been trying to gain such recognition for quite a while. They were formed in Cologne, Germany, in 1977 and put out five European LPs before **Restless And Wild** (their fourth release) and **Balls To The Wall** (their fifth) were both released in the United States. That achievement prompted the band to undertake their first American tour.

And Americans have received Accept with open arms. Since an icy February evening in Massachusetts, when this quintet first opened for Kiss, they have slowly but surely gained popularity. Three months after their initial U.S. gig they were midbill at a variety of mid-western heavy metal festivals and by late summer they were headlining clubs and small arenas from coast to coast. Although the band credits their dynamic live act with part of their success, they also realize that radio airplay has played a major part in their rapid stateside development.

"It's hard for the American people to understand how a musician is treated in Europe. Radio stations aren't anything like they are in America. Nothing is happening over there. There's not much money to be made because people don't care that much about rock and roll. If you are a musician, it's bad, but if you are a heavy metal musician, that's even worse.

Lynn Goldsmith/LGI



Accept (left to right): Udo Dirkschneider, Jorg Fischer, Wolf Hoffman, Peter Baltes, Stefan Kaufmann.

"In America you've got so many stations playing all kinds of music. And everybody, even people you don't expect, like our music. I spoke to a doctor at a hospital. He knew our music and had bought our record. We were surprised. You would never have found that in Europe. There you can immediately identify the people who are into rock and roll. They're wearing leather and denim jackets and studs, so you would think, 'Yeah, this guy probably knows Accept.' But here you can't tell who it is. It could be anybody."

For Accept, popularity hasn't come as easily as it has for more mainstream bands such as Def Leppard or Quiet Riot. This is a band of five headbangers in leather and army

gear who play hardcore metal — not your Top-40 crossover music — they're the type of band your parents love to hate. If you add the barrier provided by Accept's "balls to the wall" approach to a shaky lineup and years of struggling to survive on the Continental metal scene, you've now got musicians who are thrilled with their present success.

There was a period, not too long ago, however, when Accept questioned their future. Rhythm guitarist Jorg Fischer, not overly enthused by constant touring, left the band on amicable terms in 1982. It wasn't until after the recording of **Balls To The Wall** — which featured the guitar lineup of Wolf and Hermann Frank — that Jorg ran into the group in late 1983 and decided to rejoin the band.

For founding father Udo Dirkschneider, there was also a time of doubt. He wondered if Accept would work, and decided to try his hand at other things — so he produced the LP **One For All** for the savage rockers Raven.

"It was just a period Udo went through," recalls Wolf. "When he produced Raven, there was a big rumor he would leave Accept. But we didn't care too much about it. Everybody's allowed to do what he wants in this band."

Obviously, it has all worked out. After more than six consecutive months of thrusting Accept's intense metal style on the American public, the band retreated to Vermont for a brief rest and to do preproduction work for their next album which will be out early in 1985. In their secluded New England hideaway, it was play and work and play and work, with a minor accident thrown in for excitement — drummer Kaufmann had a run-in with a jet ski and cut up his leg — but his hands and mind were still intact and the Vermont atmosphere made for some powerful new music.

"We know the people will like it," relates Wolf. "We want more of that *Balls To The Wall* style. There were some tracks on the last album that were good, but they were not as successful as we would have liked. We're going more for songs we can play live — which is a reflection of having toured so long in the States. Also, we now know which songs and chords the people want to hear."

For their upcoming demolition disc, the band selected tunes such as *Up To The Limit* from about 20 tracks they had been working on. Accept have no intention of compromising their hard hitting style to pander to American radio playlists. For them it's metal all the way.

"We're not writing just for the American market," states Hoffman affirmatively. "That sets a bad example for a European band. What we're trying to do is write with respect to the American market. We can't deny that our U.S. tour opened our eyes and our minds. We were on the road for six months and we're not going to forget what we learned, but we're not going to write more for the U.S. than anyplace else."

America has indeed opened the eyes of these Teutonic metal merchants. From the beginning of their tour when they spoke broken English, to late summer in golden tans, Mississippi T-Shirts and a firm grasp of the English language, Accept have broken through all the barriers presented by the American lifestyle. Accept have firmly become a part of the U.S. metal scene, and Hoffman enjoys offering some sharp insight on American hard rock.

"You haven't got enough original bands here," comments Wolf. "Everybody is copying each other. I don't see anything new in bands like Ratt and Quiet Riot, but they've had such huge success. I can't really follow it. There are so many different things that make a band happen here and not in Europe. Maybe that's one of the problems of the heavy metal scene over here — they are more or less doing old things. The roots of heavy metal came from England, bands like Judas Priest invented a new style. Here they just adapt to it."

For Accept, America is still new and special.

But, since Accept has spent so many years attempting to break into this market, they are not about to condemn it. After their initial American LPs and tours firmly establish their credentials, there will undoubtedly be more of the same until Accept reach the level of popularity enjoyed by their German counterparts, the Scorpions.

"We've been in this business so long, but it's still fresh to us because we haven't been at this level of international success for too long," explains Wolf. "It's only the second year that we've spent more than a few months on the road. In the first years of our career we didn't tour that much. You can't tour Europe very often. We enjoy America because it's new and it's special. Also, you won't find traveling like this in any other job; and we love to travel."

For Accept, they've just begun to travel up the hard rock mountain.□



Udo gets down to business.

pedal to the metal Kick Axe

Canadian Rockers Show Their Stuff On Debut Disc.

by Jodi Summers Dorland

Hi Victor!

Lots of aspiring metal musicians have the fantasy of reading about their band on the pages of **Hit Parader**, and for Victor Langen, the bassist in Kick Axe, that dream has come true. Kick Axe, a metal quintet which also includes lead vocalist George Criston, guitarists Larry Gillstrom and Ray Harvey and drummer Brian Gillstrom, are from Regina, Saskatchewan, Canada, and they are out to conquer the world!

For a band with only a debut album to their credit, these boys are not off to a bad start. While still on the lucrative Canadian club circuit, their shows were viewed by members of Iron Maiden, Def Leppard and Judas Priest. Then they got signed. Their first album, **Vices**, was produced by none other than the mastermind behind Quiet Riot, Spencer Proffer.

"We used a lot of mirrors to get Spencer to sign us," explained Larry Gillstrom. "Our manager sent Spencer our tape and he loved it. Spencer had just finished Quiet Riot's first album and he said, 'Kick Axe is the next band I want on my label.' Then he flew up to see us."

"Spencer actually signed the band before he came up to see us," continued crooner Criston, wiping his long dusty-brown locks out of his eyes. "He wanted to make sure we could sing the harmonies that were on our demo tape live — we do have five singers in the band."

Everyone in Kick Axe sings, and every voice in the group is utilized. Those classically-based five-part harmonic structures are one of the group's assets, displaying their individuality and strength. The band's other forte is the unconventional approach used by their twin guitar lineup.

"We don't do much harmony work on guitars because that ground has been covered extensively by other heavy metal guitarists," stated Larry as he relaxed in one of his record company's conference rooms. "We have two guitarists and we try to keep them very separate and very distinctive in style. Mine is a bluesier style, while Ray's approach is more modern. But we always assist each other in writing solos or figuring how we're going to play something."

All of this vocal and instrumental interplay has created Kick Axe's thick, complex sound which producer Proffer refers to as "Heady Metal."

"That sounds like a 'hipper than thou' attitude. Heady is too far removed from our outlook," corrected Larry, who cites Pink Floyd, Led Zeppelin and Grand Funk Railroad as major influences. "What we mean by musical head is that we like to layer our sound and move the sound all over — you can really feel our musical imagery when you have headphones on."

"Our music has a lot of depth," added George. "Our engineer is very good at getting the layers of sound we want."

The first incarnation of Kick Axe was formed by the two guitarists, along with Brian and Victor eight years ago. The band then went through various lineups and musical styles until they recruited George last year after sifting through tapes of more than 200 applicants.

"I'm the only yankee in the group," the scratchy-voiced vocalist stated. "I'm from Milwaukee, land of beer and parties. I sent them a tape and then I spoke to the drummer. He said, 'Get up here,' and I said, 'Okay, I'm on my way.'"

"Getting our lineup was a process of growing and getting the right people involved," declared Larry. "You've got to put in time and keep working at it. Of the five people we have in the band right now, no one has ever had a negative thought. We have no quitters in this group. It's those who take the risk and gamble who reap the rewards."

With Criston now firmly planted in the position of lead vocalist, Kick Axe has no intention of quitting until they reach the top. They are well on their way already. Their first major tour was opening for Judas Priest earlier this year. As of late they have been on the road with the Scorpions and Quiet Riot. But the big names don't end there. Everybody is after these guys. George was asked to join Black Sabbath as their vocalist and Larry was asked to audition as Krokus' second guitarist. Just from the buzz and preliminary attention Kick Axe has been receiving, it is obvious that big things are ahead for this band — and they have big expectations to match.

"We have to persevere," Larry concluded. "We want everything, and we're not going to stop until we get it. We want the world and then the universe!" □



Kick Axe (left to right): Larry Gillstrom, Victor Langen, Arthur Harvey, George Criston, Brian Gillstrom.

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lights, camera, action!

Pyromaniacs discuss their video strategies.

by Dave Young

Few bands have used the video medium with more skill than Def Leppard. As the bandmembers admit, it may well have been their inventive use of the visual aspect of rock and roll that helped catapult their last album, **Pyromania**, to becoming one of the most successful hard rock albums of all time.

"We've always been a visually-oriented band," guitarist Steve Clark explained. "When your roots are in the clubs, where you often have to play with other bands every night, the ability to strike an image that the fans remember is a necessity. We were noticed not because we dressed and acted so strangely, but because we didn't. All the other bands at that time were concerned with dressing as outrageously as possible and dying their hair ridiculous colors. We tended to look and act rather conservatively. People remember us, as well as our music."

While the Leps' conservative look may have first attracted audience attention, the band's striking video images — whether wielding broadswords or pursuing beautiful women — have managed to hit a responsive chord within rock fans everywhere. From the mini-epic quality of *Photograph* to the eeriness of their new rendition of *Bringin' On The Heartbreak*, Def Leppard have been able to perfectly balance their storyline with live action. According to Clark, achieving this delicate blend was far from easy.



Bob Leafe

Joe Elliott: His future may lie in Hollywood.

"We've learned an incredible amount about video over the last few years," he said. "It's funny because when we first entered the music business, we didn't know very much about recording. Then, after working with Mutt Lange, we thought we knew everything there was about the studio. But just as we were getting cocky, along came video and we had a whole new set of rules and regulations to learn about — it was a totally alien form to us. After all, we were just

kids off the streets of Sheffield, what did we know about television except how to turn one on?

"At first, we were content with just filming ourselves playing a song live — that's basically what we did on our first video for *Bringin' On The Heartbreak*. By the time we got around to making clips for **Pyromania** we had a pretty good idea of what we wanted to do. We did *Photograph, Rock Of Ages* and *Foolin'* all at one session that lasted three days. That way we could put all our energy into making the clips good, then turn our attention to going on tour."

The band's rather unusual operating procedure worked like a charm. While most groups would be wary of investing the time and capital needed to make three videos for one LP, Def Lep's confidence that **Pyromania** would sail to the top of the sales charts prompted their precedent-shattering move.

"Another reason we did that was because we wanted to do the videos in England, and we knew that once we left home, we'd probably be in America for six months or more," Clark said. "There really wouldn't be time for doing anyting except live clips at that point, and that was something we didn't want to do. We're very concerned with the way we present Def Leppard, both on album and on video, and we've been lucky in that we've had expert guidance about what songs to use, and how best to do them."

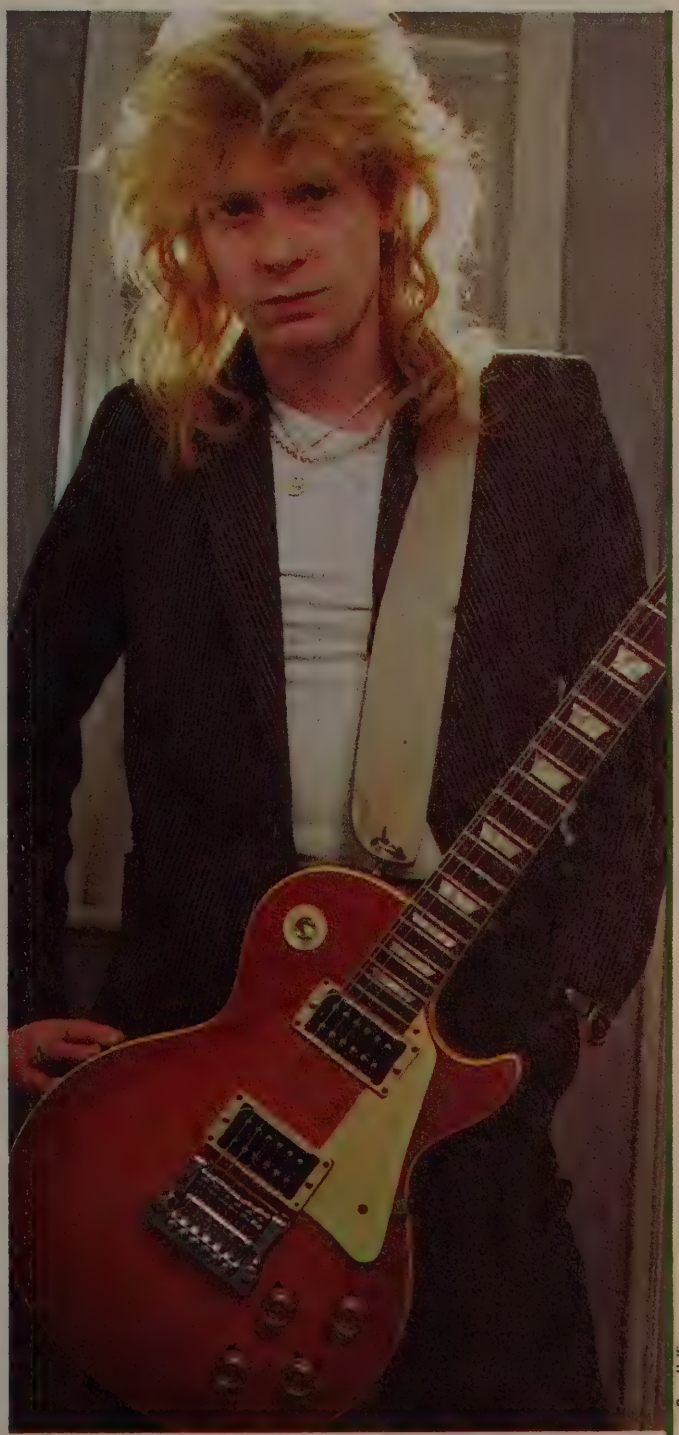
One of the offshoots of their video ventures is the possibility that one or more of the Leps may eventually turn his video experience into a film career. It has been suggested on more than one occasion that vocalist Joe Elliott, a performer whose charisma carries over the footlights to entertain upwards of 20,000 fans each night, would make an excellent movie performer, should he have the desire. A spokesperson for the band, however, insists that any future plans for the Leps will have to wait until their recording career comes to an end.

"It seems that everyone wants a piece of the band now," the spokesperson said. "They've been hot since **Pyromania** came out almost a year-and-a-half ago, and they'll be hotter than ever when their next album is released. There will be no limits to what they can accomplish. I have no idea if Joe Elliott has any intention of making movies once his music career is over. I know he just bought a house in Ireland, and he seems to enjoy the quiet life once he's away from rock and roll."

The band members see video as merely an extension of their music career, not a separate means to an end. "We made the clips to promote the albums," Clark said. "People sometimes see it the other way around. I've had a lot of fans come up to me and say, 'I love the video song.' It's like it's a soundtrack recording or something. We'll never forget that the music comes first. I sometimes find video a little distasteful for that reason. People associate a band with their video images rather than with the music they produce, that's a little scary.

"I still enjoy having my own idea about what a song means," he added. "I don't know if I'd have liked having videos on TV when I was growing up. I always found my own mental images to be very strong and appealing. I hope that we're not limiting the imaginations of the fans out there.

"On a happier note, videos have really helped make us stars," he added as his face broke into a broad grin. "I'm recognized everywhere I go now, and that's very exciting. We're in millions of living rooms every day, which has made a big difference for us. Before video, the only times you ever saw a band was either on the pages of a magazine or live at a concert. Now there's a third alternative with videos. I hope they last as long as Def Leppard does — forever."□



Ross Halfin

Steve Clark: "We've always been a very visually-oriented band."

ON THE SET WITH... VAN HALEN



Andy Freeberg/Retna Ltd.

VH (left to right): Eddie, Dave, Alex, Mike.

Dave And The Boys Talk About The Making Of Their Videos.

by Rick Evans

There are certain rock and roll images that define the medium better than others. Perhaps the ultimate of these rock visions is the sight of Van Halen's David Lee Roth leaping spread eagle off a drum riser or careening across a concert stage at breakneck speed. While Van Halen's extensive road sojourns over the last seven years have helped burn these images into the minds of rock fans everywhere, it is unquestionably the band's creative — and economical — use of video that has also helped establish VH as perhaps the most recognizable group in rock and roll. Recently we had the chance to talk with the inimitable David Lee about the band's video philosophies, as well as Van Halen's current and future plans.

Hit Parader: Van Halen conveys a unique image through their videos. Who comes up with the ideas for your clips?

David Lee Roth: We don't trust anyone to do our thinking for us. We plan every part of our career from the advertising campaigns to the videos. The only people who can really relate to what the Van Halen attitude is are the members of the band. We've worked with some very talented people in our clips, but I don't think there's ever any question about who's in charge.

HP: In the past there has been a lot of controversy surrounding your clips, especially the one for *Pretty Woman*, which featured dwarfs, a woman tied to a stake, and you dressed as George Washington.

DLR: Yeah, that was a lot of fun, but some of the company execs found it a little too strange for their taste. A lot of places wouldn't even play it — I don't know if the reason was because you could see Alex's chest or because we had two midgets attacking a woman who turned out to be a man.

HP: You've got to admit, the clip was a bit unusual.

DLR: It depends what you call unusual. If you travel on the road with us, and see



Funky Dave.

Neil Zlozower

some of the things that happen backstage or in the hotel, what went on in that video is about as weird as a church social. We don't take any of it very seriously. The people who do are the ones I worry about.

HP: Another distinguishing feature of Van Halen videos are their cost. Is it true that you filmed *Jump* for only $600?
DLR: It cost something like that. Why should you spend thousands of dollars on a video when you're actually trying to promote the music? We just went down to the rehearsal hall we used to get ready for the tour, got ourselves a hand held camera and said, "Okay, let's go." That's the Van Halen way of doing things. When we record, it's usually "do it in two takes or forget it." We have the same philosophy when it comes to video; do it fast and keep it exciting.

HP: Was it very different when you filmed *Panama*?
DLR: The only difference was we did that one on the road. We filmed it right on stage. We didn't know exactly what to do so we ended up using a lot of our stage props and then just swinging back and forth across the stage.

HP: What about the scene where you're getting arrested by the cops? That looked pretty real.
DLR: Actually, some of the footage in *Panama* is a couple of years old. We never throw anything away. The scene where I'm riding the motorcycle has got to be five or six years old now. The scene in the hotel room with the cops is not exactly new either. I can't remember why we originally did that bit of film, but we knew we'd make use of it eventually.

HP: How do you relate to the image you project in the videos? Is that the real David Lee Roth?
DLR: If I didn't like it, I wouldn't do it. I like to laugh, and I don't mind if I'm the butt of some of the jokes — if you can't laugh at yourself you've got a problem. The image I present on video is pretty much the image I want to present on stage as well. Rock and roll's a little bigger than life, and so are the members of Van Halen.

Neil Zlozower



Edward takes a break.

HP: It seems you're all so happy in the clips, yet we know that there have been quite a few problems within the band over the last year. How's everything going at the moment?

DLR: Very well. I'm not going to deny that there were a few problems between Edward and myself at the start of the tour, but we've got those things ironed out. We're two different people — he's really into his instruments and making a certain type of music, while I'm more concerned with writing and recording things I can dance to. When you have two very distinct personalities like that, there's bound to be a bit of conflict.

HP: Didn't you recently state that he didn't know the words to any of the band's songs?
DLR: Well, that's taking it a bit far. That's something he might have said, not me. Anyway, I'm the singer, I'm the one who's supposed to know the words. I couldn't tell you how to play one of his guitar solos, so why should he know the song lyrics?

HP: What's next for Van Halen? Will there be an album and tour in 1985?
DLR: Right now that's very much up in the air. We're not sure what we're going to do. We'll only record and tour if we want to. We spent a lot of time with the **1984** album, so it remains to be seen when we'll get going in the studio again. I want to assure everyone that Van Halen is still very much together, but we may just take things a little bit easier right now.

HP: Could you ever see a time when you wouldn't be in Van Halen?
DLR: Sure. I love music, and I love the band, but there's room in my life for other things. I enjoy getting away and traveling to distant places. I just went to New Guinea with my friends the Jungle Studs. We've been up the Amazon and on tropical islands together, so there is life outside of rock for me. I'm not ready to give it up right now — I'm having the time of my life — but maybe someday I'll move on to something else. Do you think the world's ready for Dave's Breakdance School?□

INSTRUMENTALLY SPEAKING

by Michael Shore

An Inside Look At The Gear Of Jimi Hendrix.

The spirit of the late, great Jimi Hendrix — like his music — refuses to die. **Hit Parader** continues to be deluged with requests for details about the gear Jimi used. Now, finally, the truth can be told. And it doesn't begin and end with white, upside-down Fender Stratocasters, as you might think.

Jimi got his first guitar, a cheap Brand X acoustic, at age 11. At 12 he received his first electric from his father, who saw him playing a broom (there are photos from this era showing an exuberant Jimi in his backyard with a single-pickup Danelectro, which may have been that first electric). Danelectros were the ultimate '60s cheapo guitars: hollow masonite bodies (*without* F-holes!) and those inimitable lipstick-tube pickups — they not only sold for well under $100, but sounded darn good too. By age 15 Jimi had upgraded to an Epiphone electric, his first solid-body. *Then* he got into the Strats.

Jimi was a natural lefty, but when he played he preferred to take a standard right-handed Strat, turn it upside-down and restring it. He liked having the control knobs on the *top* side of the body so he wouldn't have to reach across the strings to fiddle with them. He also turned the nut around, so he'd have the high E string on the lower side of the neck. His strings were usually Fender Rock & Roll light gauge, with gauges, .010, .013, .015, .025, .032 and .038 from high to low strings. Some of his associates remember that Jimi sometimes mixed his strings up, choosing whatever would stay in tune best and that he may have even used a Hawaiian G-string at times.

As far as we can tell, Jimi did *not* seek out "pre-CBS" vintage Strats (sorry collectors), but rather used standard issue Strats right off the production line. He modified them himself — usually tampering with the bridge and pickups until he was satisfied. In 1967 and 1968 he stuck with rosewood-neck models, which had thinner necks than the maple-neck models he used in 1969 and 1970.

He was a rabid collector of axes, carrying dozens of Strats on the road with him. This was also a matter of practicality, since he usually demolished a few instruments per night. He even pasted together surviving scraps from smashed models in a pinch — as well as throwing in pieces of various other models: mainly Gibson Flying Vs, Les Pauls, SGs and Firebirds. Some say Jimi played a Les Paul on **Electric Ladyland**'s *House Burning Down* and on the **Band Of Gypsies** album, but he used a beat-up old Hofner (with the pickups Scotch taped on!) on **In The West**'s *Red House*. He occasionally used a Fender Telecaster in the studio and may have had a Strat or two with a Tele neck.

Joel Axelrad/Retna LTD.



Jimi Hendrix: The Voodoo Chile in full flight.

Anyone will tell you that Hendrix was addicted to Marshall amps, and for most of his career, he was. But he started off with a Fender Twin Reverb which he later used in the studio on occasion. For a time he tried out the great British made Orange amps. After he made his sensational U.S. stage debut at the 1967 Monterey Pop Festival, Jimi struck a deal with Sunn, makers of top flight bass amps: he did research and development, they gave him free amps. The deal fell through after several months, though, and Jimi began his famous association with Marshall. Going from a single 100-watt amp to two, then three and finally to dozens of tops and even more speaker cabinets, caused the names of Hendrix and Marshall to eventually become synonymous. Jimi always turned his amps all the way up, and soon Marshall was redesigning its amps with stronger tubes and solders.

As we all know, Jimi was the master of effects pedals. The ones he favored were the British made Dallas Arbiter Fuzz Face distortion box, the Foxx Cry Baby wah-wah pedal, and the Univox Univibe, a primitive phase shifter (before he got the Univibe he sometimes hooked his amps to Leslie rotating speakers). He also used custom-made devices by Roger Mayer, including the "Octavia," an octave divider which later went on the market. Another legendary rock guitarist, Mike Bloomfield, remembers Jimi telling him that the Fuzz Face and Cry Baby were the only pedals that really worked.

As for picks, sources indicate that Jimi would reach into a music store's drawer and walk off with whatever medium-gauge picks he felt fit. Perhaps most interesting of all his modifications was that Jimi would spend hours bending his tremolo bars by hand, so they would lay closer to the strings, enabling him to develop his amazingly subtle technique of just tapping the strings and bar to get those patented divebombing effects.

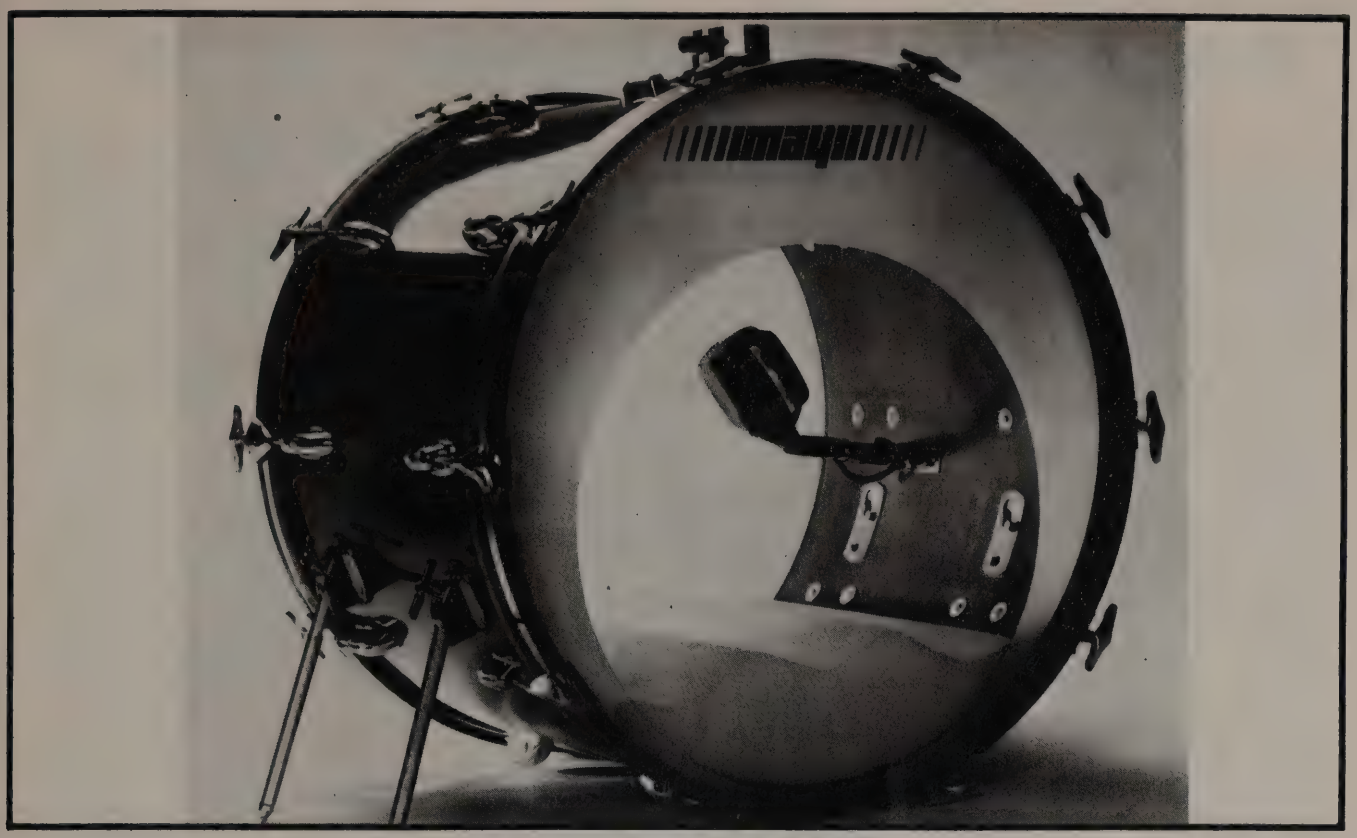
So what do you do if you have to have that Hendrix sound? You could read all this over carefully and go get a '68 or '69 Strat and start fiddling with it. You might check into Seymour Duncan replacement pickups — they make many Strat-style models with the pole-pieces stacked in *reverse* for that left-handed sound on a right-handed guitar.

But whatever you do, it's probably best to remember the words of Jimi's longtime producer Eddie Kramer, who says, "The mystique surrounding Jimi should remain. The particulars and details of how he did what he did won't help you. It came from *within* him." If you want to check out that Hendrix inner magic, just listen to a cut from **Are You Experienced** or **Axis: Bold As Love** and hear a true master at work.□



SKR/Retna LTD.

The Jimi Hendrix Experience in 1969 (left to right): Mitch Mitchell, Hendrix, Noel Redding.



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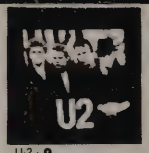


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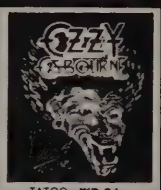
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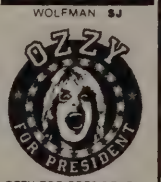
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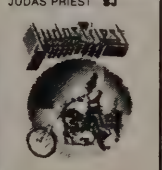


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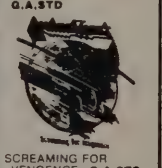
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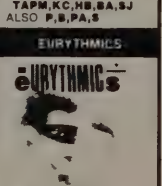


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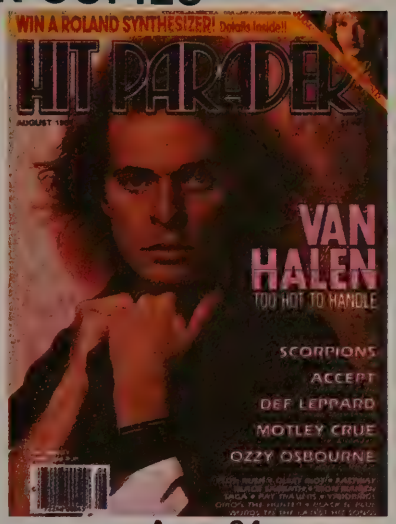
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FASTWAY

rocking

"It's very hard for me to

by Andy Secher

"America is the land of opportunity. Fastway is living proof of that," the band's leader/guitarist Fast Eddie Clarke said with a broad grin. "We may be British, but the fans of America have given us their hearts. That's a very special feeling for me, especially when I recall the difficulties we had in the States when I was in Motorhead. American rock fans are special; they know what they like, and they're not about to let the press, television or radio tell them what to listen to. Fastway's survival is a shining example of that."

Despite Fast Eddie's modesty, Fastway is doing more than merely surviving in America's rock and roll jungle — they're prospering. With their second album *All Fired Up* surpassing the group's successful self-titled debut in terms of both sales and airplay, it seems that Clarke, vocalist Dave King, drummer Jerry Shirley and bassist Charlie McCraken have overcome any negative connotations regarding Motorhead to become a true American success story.

Fast Eddie in action.

compare Motorhead and Fastway."

"It's hard to compare Motorhead and Fastway," Clarke explained. "They're two very different bands. Motorhead was, and still is into over-the-top presentations. They're willing to sacrifice any degree of subtlety and tunefullness in exchange for blowing your brains out. We're quite different in both approach and attitude. The songs we present are just as important as anything else. We have a stronger blues base than Motorhead, and while I'm proud of my work with both bands, in many ways Motorhead was Lemmy's creation from start to finish. Fastway is much more of a group effort.

"People might look at me as the group leader, but that's not true," Eddie added. "Each of us brings something important into the group. If anyone's the star here, it's David. He's the man out front with the incredible voice. He's the one the kids relate to the most. I'm content to stay on my side of the stage and just play the best guitar I can. Anyway, David looks much better in tight pants than I do."

In fact, it is King's high-pitched banshee wails that has drawn the most attention to Fastway's sound. While many rock critics have noted a distinct similarity between David and a certain blond-tressed warbler who used to front Led Zeppelin, Clarke is quick to dismiss charges that Fastway is merely recycled Zep.

"Of course I admire what Led Zeppelin did," he said. "They were one of the greatest bands of all time. But, what we're trying to do and what they did aren't really that similar. We both have a definite blues root in our music, but we're playing more straight ahead rock than they did. They were a more complex band, with a far grander artistic vision."

Yet, despite Clarke's denials, it's impossible to ignore the fact that Fastway has filled an important void in the hard rock realm. With their pounding rhythms and soaring vocals, Fastway's hard rocking attack has provided fans with one of the most exciting British-styled bands in years.

"There is a big difference between the music that American bands are playing, and what British bands seem to favor," Fast Eddie explained. "Bands like Quiet Riot and Motley Crue are very intriguing, but they seem more interested in their presentation than in their product. They're like a candy bar with a beautiful wrapper, but a disappointing candy inside. That's not to say what they're doing isn't wonderful — it is. But with us, what you see is what you get. We're not going to put on an elaborate stage show, and I'm not going to paint my face up. It wouldn't help it anyway. We're a rock and roll band, and the music is our most recognizable quality, not what we wear on stage."

While Fastway's stage style is far removed from the glamor and glitz of the Crue or Ratt, their accessible denim-clad appearance has made them one of the favorite opening acts for bands from AC/DC to the Scorpions. "They play a type of music I find very exciting," the Scorp's Klaus Meine stated. "They're like us — they put their heart and soul into every show. That's what makes a good rock and roll band."

For Clarke and the rest of Fastway, however, opening act assignments are merely the beginning of what they hope will blossom into a headline status career. Fastway is a band more than willing to pay their dues, but they want the rewards as well.

"I'm not one of these young kids who's thrilled just to walk on stage and hear a crowd cheer," Clarke said. "This is how I make my living. I'm a professional, and a professional wants to be the best at what he does. In this business, no matter how good you may think you are, it's up to the people to determine how successful you will become. We'll work as hard as necessary; we'll tour the nations of the globe all year long. But we do want the recognition, and we're not ashamed to admit it.

"I struggled with Motorhead when they were totally ignored in America. We knew what stardom was, because we had achieved it on a marginal scale in Europe, but I also found out what banging your head against the wall, in a figurative sense, was all about. When someone doesn't want to be receptive to what you're doing, you're not about to change their mind very easily. We won't do that with Fastway. If we find audiences don't like what we're doing, either we'll change or we'll stop. It's as simple as that. I'm not trying to prove a point. I'm just trying to play the best rock and roll I can. If the people can get off on it, then we'll be around for a long time to come. And I certainly hope that's the way it's going to be." □



Paul Natkin/Photo Reserve

Fastway (left to right): Fast Eddie Clarke, Dave King, Jerry Shirley, Charlie McCraken.

RATT

Caught in the act

by Andy Secher

The scene was Los Angeles' Troubadour a little more than a year ago. That night's attraction was a little known local band named Ratt whose self-financed debut EP had recently been released. As a crowd of perhaps 300 people milled about in anticipation, the members of the band relaxed backstage pondering their future. Little could they have imagined that only 12 months later, their first major label release, **Out Of The Cellar**, would shoot into the Billboard Top 10, and that instead of playing the Troubadour, they'd be packing major arenas from coast to coast.

"It has been an incredible year for us," vocalist Stephen Pearcy said as he brushed a single black curl out of his eyes. "We never had any doubt that we'd be successful, but when it finally happens it really is exciting. We like to think we put just as much energy into a show whether we're performing in front of 500 people or 50,000, but the truth is that a band like Ratt feeds off the audience's energy. The bigger the crowd, the more energy we have."

On their current tour, Ratt have attracted plenty of fans to feed their voracious appetite. Touring with the likes of Motley Crue, Billy Squier and Fastway, Pearcy, guitarists Robbin Crosby and Warren DeMartini, drummer Bobby Blotzer and bassist Juan Croucier have used their high energy performances to frequently steal the show from their more seasoned compatriots.

"Those guys are amazing," commented the Crue's Nikki Sixx, who also happens to be a close friend of the bands. "They're like us in that they'll do just about anything to put on a great show. On top of that, they're all as crazy as we are. Those guys know how to party! That's why I respect them. They're a great rock and roll band that's got the perfect rock and roll attitude."

Whether it's been as an opening act or as the headliners, Ratt's volcanic pop/metal sound has continually brought the crowds to their feet. Tearing into such instant favorites as *Back For More*, *Wanted Man*, and *Round And Round*, the dual lead licks of DeMartini and Crosby have blended to form the foundation of the band's sound. With Pearcy's high-stepping, stage stealing antics adding an extra element to the group's show, Ratt has quickly become one of the hottest live acts in rock.

Because of their fondness for flowing scarves, torn shirts and skin-tight pants, Ratt evokes an image that is a bastardized cross between Van Halen and the Crue. Despite Crosby's denials that neither band has had much influence on the Ratt stage persona, it is hard to deny that Ratt's sound and style is the logical offspring of the L.A. heavy metal scene.

"I'm not saying that we haven't listened to the other bands on the scene," Crosby said, "but we've always been our own band. We've tried to take our influences and present them in the freshest way we can. We respect what bands like the Crue and Van Halen have done, but that's never been a motivation to us. We're far more concerned with being the first Ratt than the next Van Halen."

Crosby's views were mirrored by Pearcy, who added, "We've always had a very different attitude in this band. We know what we want, and we know how to get it. That's all you need to know about Ratt." □





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PARTY ALL NIGHT

(As recorded by Quiet Riot)

KEVIN DuBROW

Got my head to the grindstone
I'm trying to act like a fool
My hat is a lampshade
They can't find me at school
Well I'm an animal
Yes I'm a cannibal
They say I'm out for blood
One thing I wanna do.

Is party all night
Party all night
Party all night
All night long.

Driving right way on the wrong side
A bit too much to drink
Women in the back seat
They don't know what to think.

They say I've lost my head
(He'll probably end up dead)
But they're too blind to see
What's important to me.

Is to party all night
Let's party all night
Party all night
All night long.

Paradise parties
I'm on a one-way cruise
Lookin' for trouble
We got nothin' to lose
They're on the telephone
They're tryin' to send me home
We've gone and pulled the plug
We got a new kind of school.

Let's party all night
Let's party all night
Party all night
Let's party all night
Let's party all night.

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MORNING DEW

(As recorded by Blackfoot)

DOBSON
ROSE

Walk me out in the morning dew baby
Please walk me out in the morning dew
I can't walk you out in the morning dew
I can't walk you out in the morning dew today.

I thought I heard a young girl cry like a baby
Thought I heard a young girl cry
You did not hear no young girl cry
You did not hear no young girl cry today.

Well I thought I saw a flash in the sky this morning
Thought I saw a flash in the sky today
Well the earth it trembles and the sky is no longer blue
And now there is no more morning dew oh today.

Now there is no more morning dew
Now there is no more morning dew today
For what they've been saying all these years has come true
And now there is no more morning dew oh today
No more morning dew today
Won't you please walk me out in the morning dew.

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SATISFIED MAN

(As recorded by Molly Hatchet)

TOM DELUCA
TOM JANS

Don't do no drugs
Don't have the time
I stay straight
But I don't mind
Cause I got love
The best in all the land
I'm just a satisfied man.

Ain't no girl
Can turn my head
Cause I got better
Waitin' home in bed
She does it all
Never can complain
Makes me a satisfied man.

And when the world
Comes falling down
We'll be together
No one else around
Face to face
Right up to the end
I'll go out a satisfied man.

She keeps it coming
She keeps me going
Every night and every day
Yeah she's all mine.

Satisfied man
Ooo I'm so satisfied
Yea I'm so satisfied ooo I'm so satisfied
I'm a satisfied man.

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Ross Halfin

2 MINUTES TO MIDNIGHT

(As recorded by Iron Maiden)

SMITH
DICKINSON

Kill for gain or shoot to maim
But we don't need a reason
The Golden Goose is on the loose
And never out of season
Some blackened pride still burns inside
This shell of bloody treason
Here's my gun for a barrel of fun
For the love of living death.

The killer's breed or the demon's seed
The glamour, the fortune, the pain
Go to war again, blood is freedom's stain
But don't you pray for my soul anymore.

2 minutes to midnight
The hands that threaten doom
2 minutes to midnight
To kill the unborn in the womb.

The blind men shout let the creatures out
We'll show the unbelievers
The Napalm screams of human flames
Of a prime time Belsen Feast yeah
As the reasons for the carnage cut their meat and lick the gravy
We oil the jaws of the war machine
and feed it with our babies.
(Repeat chorus)

The body bags and little rags of children torn in two
And the jellied brains of those who remain to put the finger right on you
As the Madmen play on words and make us all dance to their song
To the tune of starving millions to make a better kind of gun.
(Repeat chorus)

Midnight ... all night.

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ROCK ME

(As recorded by Helix)

BOB HALLIGAN JR.

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Hot as a pistol
Loaded like a gun
Ready for action
Gotta have my fun
Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you).

I've been waiting
For so long
Gonna play it loud
Gonna play it strong
So don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you)
Gimme an R (R) O (O) C (C) K (K)
Whatcha got (rock)
And whatcha gonna do (rock you).

Don't just sit there
Come on get up and move
If you want to
Tell you what we're gonna do.

Rock you (rock you)
Rock you (rock you)
Rock you (rock you)
Rock you (rock you).

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Raul Vega

I CAN'T DRIVE 55

(As recorded by Sammy Hagar)

SAMMY HAGAR

One foot on the brake
And one on the gas hey
Well there's too much traffic I can't pass no
So I'm trying my best to legal move
But black and white come and touch my groove again.

Go on and write me up a one twenty-five
Post my face
Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh no.

So I signed my name with number twenty-four hey
Yeah the judge said boy just one more huh
I'm gonna throw your ... in the city joint
Looked me in the eye
Said you get my point
I said yeah oh yeah.

Write me up a one twenty-five
Post my face
Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh yeah
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five.

When I drive that slow
You know it's hard to steer
And I can't get my car out of second gear
What used to take two hours
Now takes all day
Huh it took me 16 hours to get to L.A..

Go on and write me up a one twenty-five
Post my face
Wanted dead or alive
Take my license and all that jive
No, no, no I can't drive fifty-five
I can't drive fifty-five.

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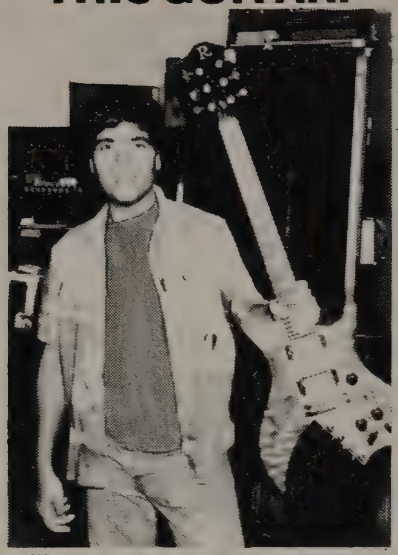
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I WANNA ROCK

(As recorded by Twisted Sister)

D. SNIDER

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock).

Turn it down you say
Well all I got to say to you is time and time again I say no
No, no, no, no, no, no
Tell me not to play
Well all I got to say when you tell me not to play I say no
No, no, no, no, no, no
So if you ask me why I like the way I play it
There's only one thing I can say to you.

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock).

There's a feelin' that I get from nothin' else and there ain't nothin' in the world that makes me go
Go, go, go, go, go, go
Turn the power up
I've waited for so long so I could hear my favorite song so let's go
Go, go, go, go, go, go
When it's like this I feel the music shootin' through me
There's nothin' else that I would rather do.

I wanna rock (rock)
I wanna rock (rock)
I want to rock (rock)
I wanna rock (rock)
I wanna rock, rock, rock
I wanna rock, rock, rock
I want to rock, rock, rock
I wanna rock, rock, rock
I want to rock.

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NEW GIRL NOW

(As recorded by Honeymoon Suite)

DERRY GREHAN

Hot summer night
Storm clouds in the air
My eyes a little heavy
I'm feeling in the past tense
I'm hardly aware
I don't want you on the phone
Don' ya play good girl with me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you.

Tried to wash my face
But my head felt too low
I tried to bury myself
But my mind wouldn't stay at home
I don't care if you're sitting at home
Somebody's broken into me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you.

I don't want you on the phone
Don't you play good girl with me
Why must I always say it again.

I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you
I got a new girl now
I got a new girl now
I got a new girl now
And she's a lot like you, lot like you
Just like you.

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TEARS

(As recorded by John Waite)

VINCENT CUSANO
ADAM MITCHELL

You left me here alone
I guess I'll never see the light
You turned another stone
And he makes your wrong seem right
On some different wave length
Somehow he brings you more
Sweetheart tonight I know for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

A master of the beat
You've got my number in your hand
A killer on the streets
You've got your actions planned
But somewhere in your heart
There must be a place for me
'Cause sweetheart tonight I know for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

I'm looking at you
You're looking at me
You won't let me go
But you won't set me free.

I'll see those tears
And the damage they do
You're breakin' my heart with those tears
I'll cry over you
Cry for you tonight
Cry you a river.

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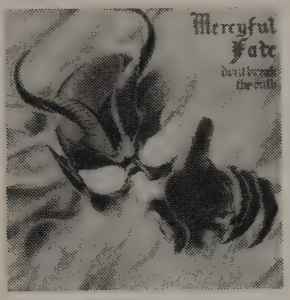
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WANTED MAN

(As recorded by Ratt)

PEARCY
CROSBY

Low dealer with snake eyes
You cross me you realize
Your, your hot leather
Your cold steel
You make a move
I'll make you feel like a human target
In my eyes
I've got you in my sights
And by the rope you will hang
It's your neck from this Ratt gang.

'Cause I'm a wanted man
'Cause I'm a wanted man.

Well gun fighter you think twice
Are you fast you heed my advice
I drink whiskey you say goodnight
I'll put an end to this here fight
You're a human target in my eyes
I've got you well in my sights
And by the rope you will hang
It's your neck from this Ratt gang.

It's really what you want to be
A wanted man
A wanted man.

'Cause I'm a wanted man
'Cause I'm a wanted man
Yes I am
'Cause I'm a wanted man.

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BLUE JEAN

(As recorded by David Bowie)

BOWIE

Blue Jean
I just met a girl named Blue Jean
Blue Jean
She got a camouflaged face and no money
Remember
They always let you down when you need 'em
Oh Blue Jean
Is heaven any sweeter than Blue Jean
She got a police bike
She got a turned up nose.

Sometimes I feel like
(Oh the whole human race)
Jazzin' for Blue Jean
(Oh and when my Blue Jean's blue)
Blue Jean can send me
(Oh somebody send me)
Somebody send me
(Oh somebody send me).

One day
I'm gonna write a poem in a letter
One day
I'm gonna get that faculty together
Remember
That everybody has to wait in line
Blue Jean
Look out world you know I've got mine
She got Latin roots
She got everything.

Sometimes I feel like
(Oh the whole human race)
Jazzin' for Blue Jean
(Oh and when my Blue Jean's blue)
Blue Jean can send me
(Oh somebody send me)
Somebody send me
(Oh somebody send me).
(Repeat)

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CAN'T SHAKE YOU

(As recorded by Santers)

RICK SANTERS

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad baby can't you see
I can't shake you
No I can't shake you
You can do anything you want
But just come on home to me.

I can't seem to get through to you
You love to waste my time
I tried my best to forget you
But you're always on my mind
Many times I weep
Many times I will confess
I don't wanna end up like all the rest.

I don't wanna surrender
Never give up without a fight
I wanna be a contender
In your search for Mr. Right
I can't sleep at night
I got you on my mind baby
I can't take the pressure I'm feelin' inside.

I can't shake you
I can't shake you
I can't hold it back
It's like a heart attack
I got it bad baby can't you see
I can't shake you
No no no can't shake you
Do anything you want babe
Just come on home to me.

Oh
(You're still a part of me)
I just can't seem to forget you
(Deep in the heart of me)
No matter what I do.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad
Can't you see
I can't shake you
No no no can't shake you
I can't get you out of my mind.

Never gonna surrender
Woman listen to me
All that I want is that you give me a chance
I'm in love baby can't you see.

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HEAVEN'S ON FIRE

(As recorded by Kiss)

PAUL STANLEY
DESMOND CHILD

I look at you and my blood boils hot
I feel my temperature rise
I want it all give me what you got
There's hunger in your eyes
I'm getting closer
Baby hear me breathe
You know the way to give me what I need
Just let me love you
And you'll never leave.

Feel my heart
Takin' you higher
Burn with me
Heaven's on fire
Paint the sky
With desire
Angel fly
Heaven's on fire.

I got a fever ragin' in my heart
You make me shiver and shake
Baby don't stop take it to the top
Eat it like a piece of cake
You're comin' closer
I can hear you breathe
You drive me crazy when you start to tease
You could bring the devil to his knees.

Oh heaven's on fire
Oh heaven's on fire.

I'm getting closer
Baby hear me breathe
You know the way to give me what I need
Just let me love you
And you'll never leave.

Oh heaven's on fire
Oh heaven's on fire.

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ARE WE OURSELVES

(As recorded by The Fixx)

CYRIL CURNIN
ADAM WOODS
PETER GREENALL
DAN K. BROWN
JAMES WEST-ORAM

Lost feelings return
So now maybe I can learn
To stop the world of a lie
This time around.

Are we, are we, are we ourselves
Are we, are we, are we ourselves.

Because seen through these eyes
We lead a double life
No one would know
So check it out
Stepping out
Here I go.

Are we, are we, are we ourselves
Are we ourselves
And do we really know.

Most spirit returns
Now maybe we learned
To stop this whirl of a lie
To this earth we are bound I ask you.

Are we, are we, are we ourselves
Are we ourselves
And do we really know
Ooh do we know
Are we ourselves.

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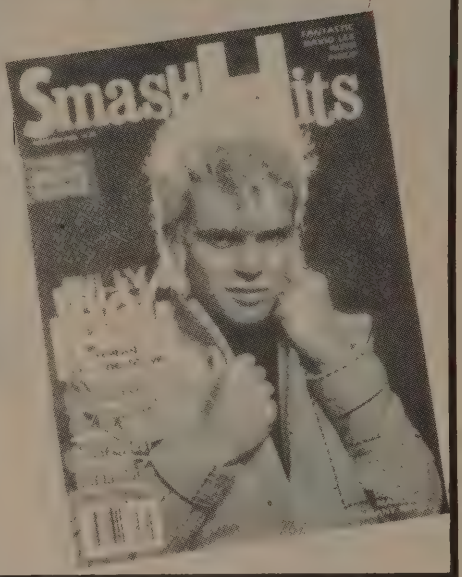
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ALL NIGHT LONG

(As recorded by Billy Squier)

BILLY SQUIER

I get up
I run through the world like a fire
Heat it up
I swim in the flames of desire
Chase it if you care
Take it if you dare
It's there in the air
Answer to the gun
Dance in the sun
Run boy run
Run for your life
You're movin' on and on
The art of survival
Is turnin' me on.

And I'll be chasin' it
All night long
(Don'tcha wanna live)
Said all night long
(Don'tcha wanna live)
Chasin' it
All night long
(Don'tcha wanna live)
Chasin' it
All night long
(Don'tcha wanna live).

I get out
I roam through the streets like a tiger
Ooh let it out
I swing like a bird on a wire
Everywhere you go everybody knows
Ah don'tcha know
Everything you do
Anybody new
They're all on to you
Fight for your life
And turn it all around
The art of survival
Isn't gettin' me down.

But I'll be chasin' it
All night long
(Don'tcha wanna live)
I said all night long
(Don'tcha wanna live)
I'm chasin' it
All night long
(Don'tcha wanna live)
Chasin' it
All night long.

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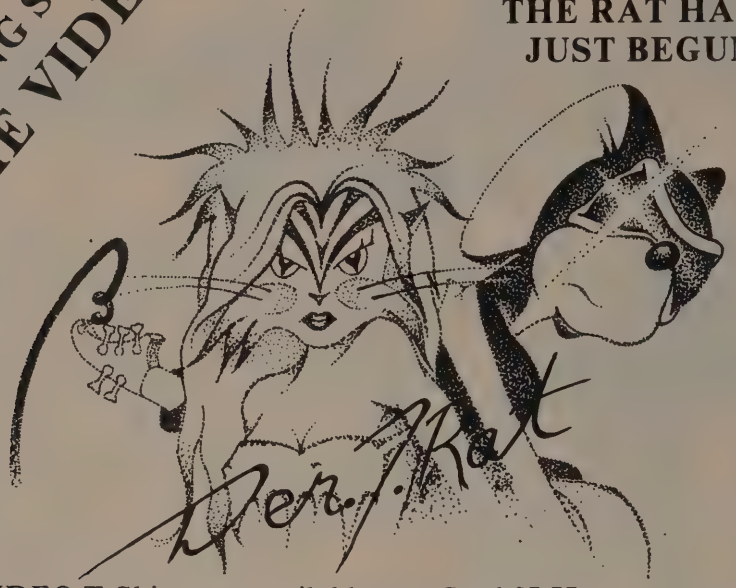
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STRUNG OUT

(As recorded by Steve Perry)

STEVE PERRY
CRAIG KRAMPF
BILLY STEELE

One very happy warm summer nite
I saw your face what could I do
So carefully I walked straight up to you.

And in the shadows of a moonlit nite
I saw those eyes a shinin' through
Heart of gold I love you misty blue.

Oh it's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you.

I feel like Bogart in a crazy movie
Bogie 'n me we never beg
But this time maybe I've got voices in my head.

They're sayin' that he's never been good to you
And he's always hurt and let you down
If what you need is good lovin'
I'll be around.

It's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you
Strung out
Strung out.

Well it's hard to love somebody
Especially when they don't belong to you
'Cause they're loving someone else
Strung out and hung up on you.

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HOT FOR TEACHER

(As recorded by Van Halen)

EDWARD VAN HALEN
ALEX VAN HALEN
MICHAEL ANTHONY
DAVID LEE ROTH

Oh wow man
Wait a second man
What do you think the teacher's gonna look like this year.

T-t-teacher stop that screamin'
Teacher don't you see
Don't wanna be no uptown fool
Maybe I should go to hell
But I am doing well
Teacher needs to see me after school
I think of all the education that I've missed
But then my homework was never quite like this.

Got it bad
Got it bad
Got it bad
I'm hot for teacher
I've got it bad, so bad
I'm hot for teacher.

Hey I heard you missed us we're back
I brought my pencil
Give me something to write on man.

I heard about your lessons
But lessons are so cold
I know about this school
Little girl from Cherry Lawn
How can you be so bold
How did you know that golden rule
I think of all the education that I've missed
But then my homework was never quite like this.

Oh got it bad
Got it bad
Got it bad
I'm hot for teacher
I've got it bad, so bad
I'm hot for teacher woh.

Oh man I think the clock is slow
I don't feel tardy
Class dismissed.

I've got it bad
Got it bad
Got it bad
I'm hot for teacher.

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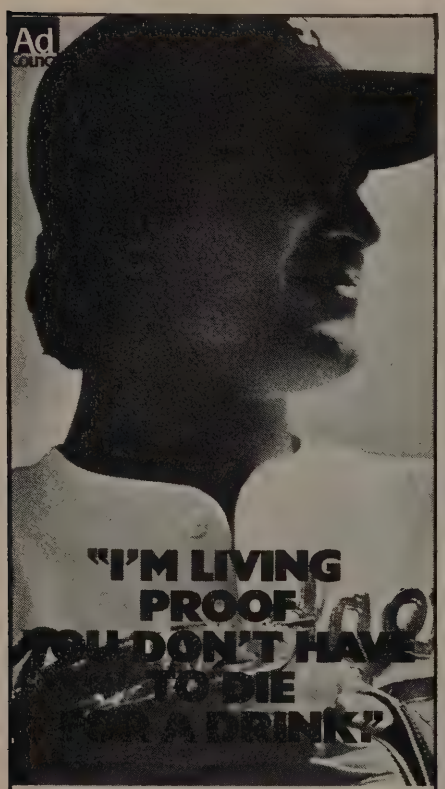


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HAMMER TO FALL

(As recorded by Queen)

BRIAN MAY

Here we stand and here we fall
History won't care at all
Make the bed, light the light
Lady Mercy won't be home tonight
You don't waste no time at all
Don't hear the bell but you answer the call
It comes to you as to us all
We're just waiting for the hammer to fall.

Oh ev'ry night and ev'ry day
A little piece of you is falling away
But lift your face the western way
Build your muscles as your body decays
Toe the line and play their game
Let the anaesthetic cover it all
Till one day they call your name
You know it's time for the hammer to fall.

Rich or poor or famous for your truth
It's all the same
Lock your door the rain is pouring through your window pane
Baby now your struggle's all in vain.

For we who grew up tall and proud
In the shadow of the mushroom cloud
Convinced our voices can't be heard
We just want to scream it louder and louder
What the hell we fighting for
Just surrender and it won't hurt at all
You just got time to say your prayers
While you're waiting for the hammer to, hammer to fall
Hey hammer to fall.

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VALOTTE

(As recorded by Julian Lennon)

JULIAN LENNON
JUSTIN CLAYTON
CARLTON MORALES

Sitting on the doorstep of the house
I can't afford
I can feel you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost my heart
How can I explain
The meaning of our love
It fits so tight
Closer than a glove.

Sitting on a pebble by the river playing guitar
Wond'ring if we're really ever gonna get that far
Do you know there's something wrong
Cos I've felt it all along.

I can see your face in the mirrors of my mind
Will you still be there
We're really not so clever
As we seem to think we are
We've always got our troubles
So we solve them in the bar
As the days go by
We seem to drift apart
If I could only find a way to keep hold of your heart.

Sitting on a pebble by the river playing guitar
Wond'ring if we're ever gonna get that far
Do you know there's something wrong
Cos I've felt it all along.

Sitting in the valley as I watch the sun go down
I can see you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost my heart
How will we know when the charge is gonna come
I've got a good feeling
And it's coming from the sun.

Sitting on a pebble by the river playing guitar
Wond'ring if we're really ever gonna get that far
Do you know there's something wrong
We'll stick together cos we're strong.

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HIT PARADER

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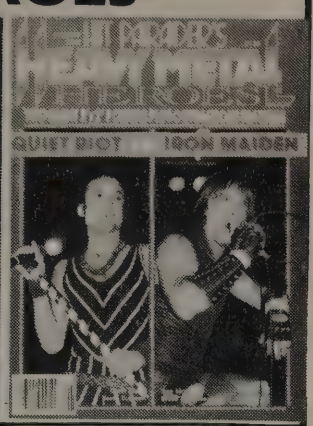
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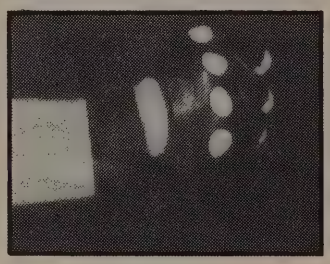
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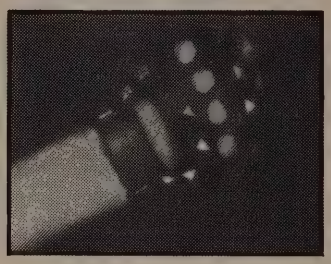
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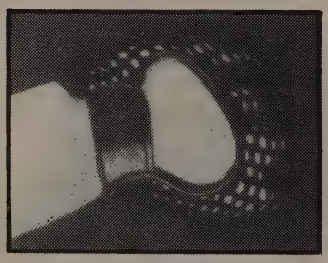
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WALKING ON A THIN LINE

(As recorded by Huey Lewis and The News)

ANDRE PESSIS
KEVIN WELLS

Sometimes in my bed at night
I curse the dark and I pray for the light
And sometimes the light's no consolation.

Blinded by a memory
Afraid of what it might do to me
And the tears and the sweat only mock my desperation.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

Taught me how to shoot to kill
A specialist with a deadly skill
A skill I needed to have to be a survivor.

It's over now so they say
Well sometimes it don't work out that way
Cause you're never the same
When you've been under fire no.

Don't you know me I'm the boy next door
The one you find so easy to ignore
Is that what I was fighting for
Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

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Walking on a thin line
Straight off the front line
Labeled as freaks
Loose on the streets of the city
Walking on a thin line
Angry all the time
Take a look at my face
See what it's doing to me.

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Jim Marshall

I CAN'T HOLD BACK

(As recorded by Survivor)

FRANKIE SULLIVAN
JIM PETERIK

There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire
I can feel you tremble when we touch
And I feel the hand of fate
Reaching out to both of us
I've been holding back the night.

I've been searching for a clue from you
I'm gonna try with all my might
To make this story line come true
Can ya feel me tremble when we touch
Can ya feel the hands of fate
Reaching out to both of us
This love affair can't wait.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now.

Another shooting star goes by
And in the night the silence speaks to you and I
And now the time has come at last
Don't let the moment run too fast
I can feel you tremble when we touch
And I feel the hand of fate
Reaching out to both of us
There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now
I can see you tremble when we touch
Ooh and I feel the hand of fate
Reaching out to both of us
This love affair can't wait
I can't hold back
I can't hold back
I can't hold back
I can't hold back.

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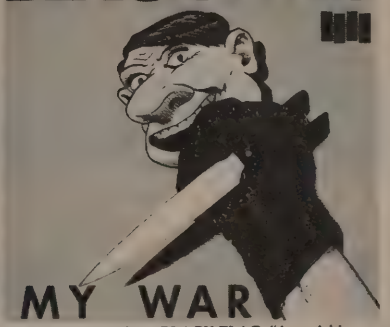
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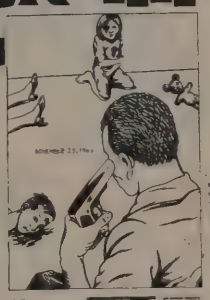
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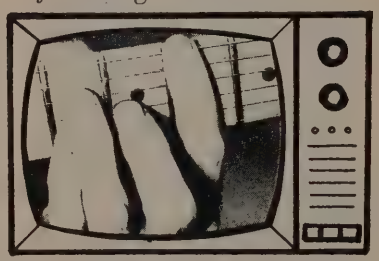
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KEVIN DuBROW

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We're supposed bad news
You better lock up your daughters
You never know what we'll do.

Good news bad news
It's all the same
Alleys or main streets
They give us the blame.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime
We're a sign of the times
Havin' fun all the time yes.

We're great impersonators
We broke all the rules
We laugh with our masks on
The joke is on you.

You gagged and bound me
It does you no good
It's the same old story
It's a human zoo.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime
We're a sign of the times
Havin' fun.

I see a sign up ahead
Got its light flashing red
I can see on the sign
These are the words that I read
Long live rock 'n' roll
Long live rock 'n' roll
Long live rock 'n' roll
It's gonna save your soul.

Good news bad news
It's all the same
Alleys or main streets
Please, please give us the blame.
(Repeat chorus)

We're just a sign of the times
We're just a sign of the times
We're just a sign of the times
We're just a sign of the times.

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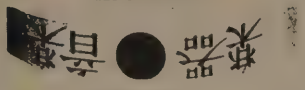
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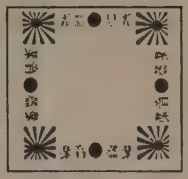
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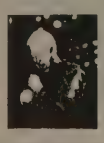


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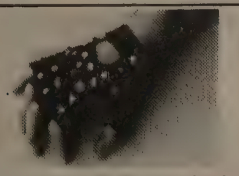
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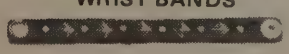
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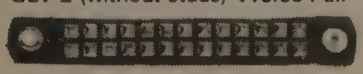


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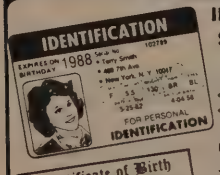
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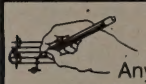
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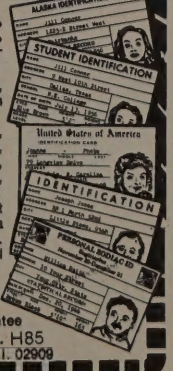
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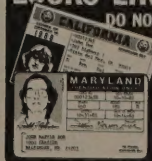
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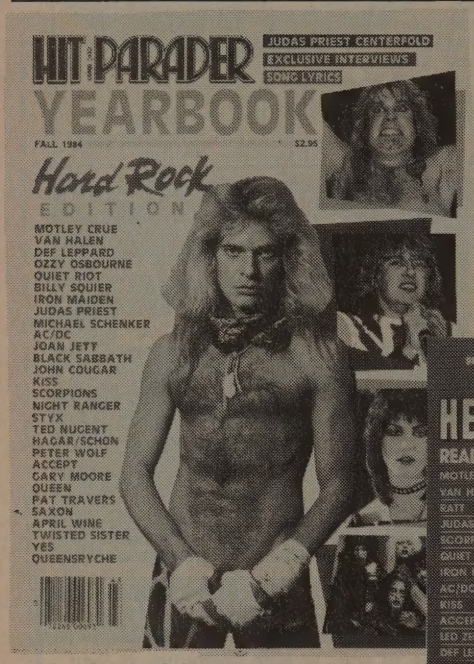
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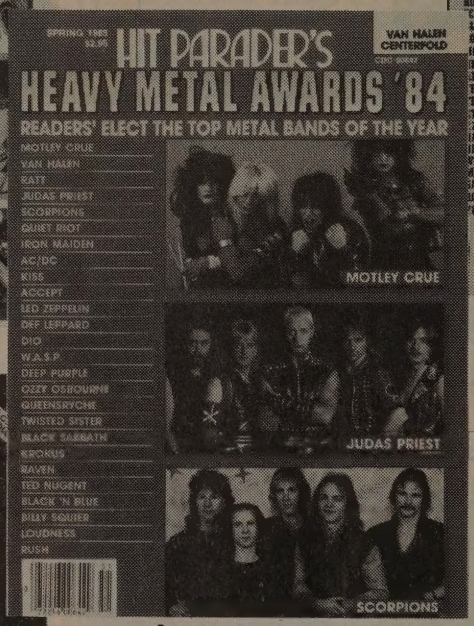
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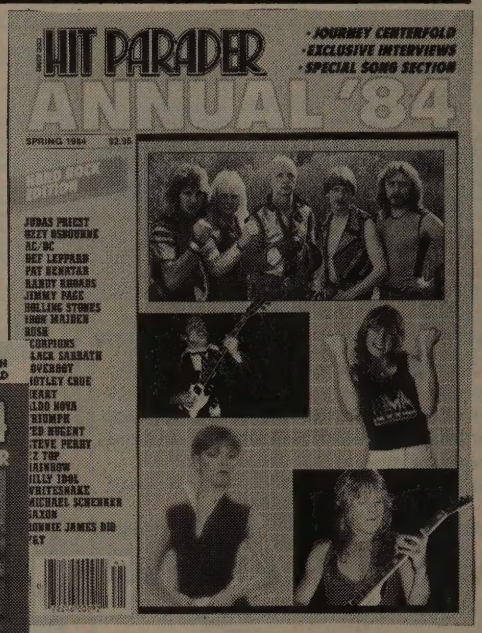
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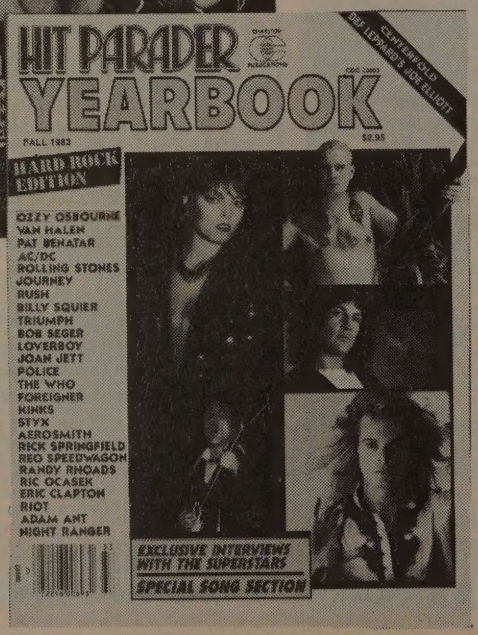
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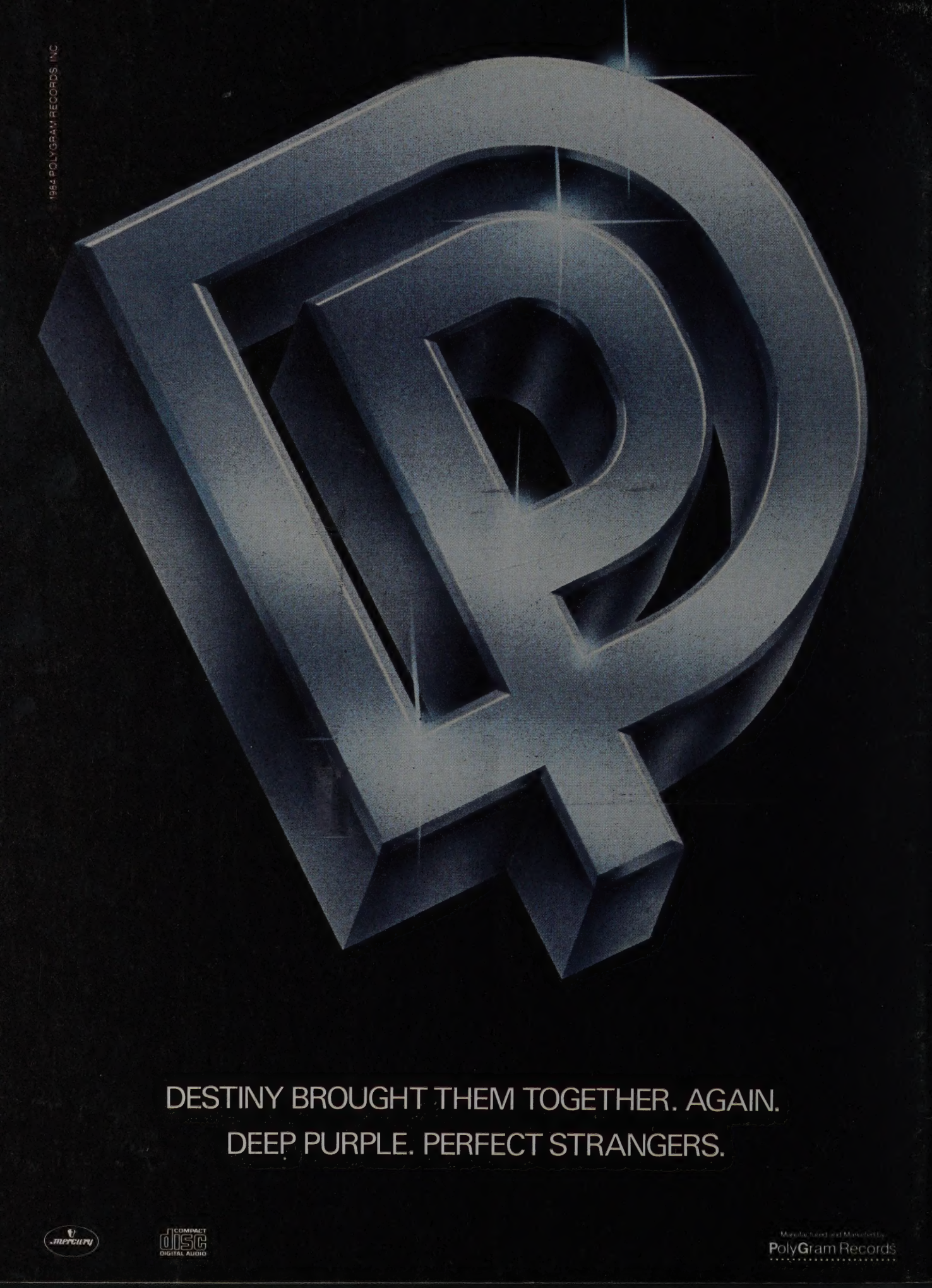
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